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# *The* PIERCE Art Collection

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HAND BOOK  
OF  
**The Pierce Art Collection**

Of Reproductions of the Masterpieces of Painting, from the  
Thirteenth to the Twentieth Century, with Suggestions  
for the Use and Enjoyment of the Col-  
lection and a Brief History of  
the Development of the  
Art of Painting.



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## INTRODUCTION

As the paintings of the masters are scattered here and there in various galleries, churches and private collections, they are not accessible to everyone and can only be known by means of copies. The best modern processes of reproduction in prints, in color or in black and white are quite successful in giving not only the color value and beauty of composition, but in reflecting the spirit of the originals.

Realizing the lack of advantages for artistic development and desiring to encourage the æsthetic sense in the community, this unique collection was presented to the Kewanee Public Library by Mr. and Mrs. Thomas P. Pierce at the dedication of the new library building, April 21, 1908. The collection consists of one hundred and forty-six reproductions in carbon print, photogravure and color taken from the original works, and is designed to accomplish a three-fold purpose: to stimulate and foster the love of art; to provide opportunity for the study of that form of it which is expressed through the medium of brush and color; to illustrate the rise, growth and progress of painting from the dawn of the Renaissance to the present century.

The pictures hang chronologically on the walls, the artists of one country being set side by side with those of another in the order in which they come into prominence, so that the pictorial development of the world's art during a period of seven centuries can be traced step by step. Moreover, interesting contemporary comparisons can be made. For the reproductions not only show the style, characteristics and motives of each individual painter, but reveal the manner of life, the customs, and even the costumes of the various countries in which each lived and worked.

To supplement the collection with a guide which would be in any degree adequate and would be of practical help to those who might wish to carry their study beyond an examina-

tion of the pictures, it seemed necessary to include a certain amount of historical as well as descriptive text. Consequently, the handbook is so arranged that beside obtaining some idea of the masterpieces themselves, any who desire can gain a general knowledge of individual artists and connecting art history without referring to other books.

A good picture gallery is a veritable treasure house of beauty and delight; a fairy palace full of bright fancies, satisfied memories and noble ideals. The busy, work-a-day world goes hurrying past little dreaming of the store of wealth within reach, which may be had for the taking.

Good pictures fill quite as distinct and important a place in the complete rounding out of one's intellectual equipment as good books or good music. Entered into seriously, picture study brings about surprising results. It leads to the development of taste; to the recognition and appreciation of beauty not only in pictures, but in everything that holds it. Further, it cultivates an entirely new and a broader way of looking at the vast panorama of nature and life as well as the ability to discriminate between that which is really good and that which has little meaning or is commonplace.

There is a world of beauty in pictures which often escapes notice because one does not quite know how to look for it. To rightly enjoy and interpret them requires some understanding of the painter's language and purpose. Endowed with a temperament, a point of view peculiar to himself, the artist sees much of interest and beauty that is neither perceived nor imagined by most of us; more than this, he has a particular way of looking at things—a way very different from our own—and as he sees, so he endeavors to represent. As the poet with his verse or the musician with his harmonies so the painter with his color and brush gives expression to his thoughts, feelings or experiences. For whatever its form art in its highest sense is, after all, only the means of *expression* and the painter as well as his fellow craftsman has a special medium through which he reveals himself.

The true understanding of a picture can best be reached by approaching it from the standpoint of its painter; only in this

way can one discover his conception of a subject or his motive in painting it, and a part of the task of the appreciator is to penetrate the artist's real intention and accept his work for what he designed it to express. His object may have been merely to imitate nature, to represent the effect of light, to embody some thought, some personal mood or impression; or it may have been to express the subjective or *inner* meaning of some phase of nature or life. Whatever his aim, one is sure to feel the presence of the man behind it and gain a glimpse into a new region of individual experience; for always the painter feels the spirit that responds to his own and be that what it may, it is one of the greatest delights of picture study to find it. To pass a picture by because, at first glance, it seems to hold little that is attractive or that appeals to one's own personal taste, is often to miss something of real interest and significance.

Pictures, like people, have individual character and charm, and, naturally, vary in their appeal according to the taste and temperament of each observer. All will not derive the same measure of enjoyment nor arrive at the same conclusion of the artist's intent; but each may appropriate that which is especially interesting and satisfying to himself, and may reach the goal of appreciation by any path he chooses to take. There is no one exclusive highway to be followed by everyone in the endeavor to discover the *personal* message a great picture has for those who seek it.

Each may find and claim his own and may enter in his own way into the delight, the joy, the inspiration good pictures give—the inheritance belongs to all.

## OUTLINE

During the mediæval age, which preceeded the thirteenth century, a long period of stagnation occurred when art and society were dominated by faith and tradition. Byzantine art, which flourished at Constantinople during this period, was an art richly decorative in effect, but wholly destitute of beauty in form, feature or expression. It was pitifully lifeless, conventional, morbid, eloquent of mediæval darkness and well suited the view of life held during the Middle Ages. Its influence was wide spread, of long duration and pernicious in effect, crushing out all originality or creative power in the artist and existing only for religious teaching and the purpose of decoration. This apathetic condition, so destructive to all artistic development, continued until about the middle of the thirteenth century. Then, in Italy, there were signs of an awakening. The revolt of artists against Byzantine methods; the natural love of the world; the growing desire for individual expression aided by the general intellectual stir caused by the re-discovery of antiquity, were among the influences which effected the dawn of the period known as the Renaissance.

This great revival of learning and the return to the study of nature had its birth and inspiration in Italy, gradually spread to other countries, and ultimately produced our modern literary and artistic civilization. To aid toward a clearer understanding of the various stages of the development and progress of this Renaissance movement as it reached the various countries, a brief summary is here added giving a birds-eye view of the entire field as represented by the collection.

After Italian artists began to break away from Byzantine tradition and see the world for themselves, their first efforts were directed towards a truer imitation of life and nature. The first step was taken by Cimabue, who departed slightly from long established rules. Giotto followed, making still greater advancement; then came Masaccio and Mantegna, who



succeeded in giving a decidedly natural appearance of life and vigor to figures, until by degrees through the study of ancient sculpture, artists reached great proficiency in rendering the human form, but paid little attention as yet to nature's appearances or to the effects of natural light.

Instead, through the newly awakened interest in re-discovered classic literature, the Italians were led to consider the embodiment of ideas. In the fifteenth century they became interested in a motive termed Idealism—the representation of mental or spiritual ideas embodied in external form. There was naturally some improvement along the line of landscape and natural lighting, but the Italians were mainly concerned with form, color and composition. Through the sixteenth century, it was from the highest standpoint of abstract beauty that artists looked at their subjects; this idealistic motive, combined with the religious need and feeling of the age, was the inspiration which produced the noble Italian pictures of the High Renaissance period.

With the seventeenth century came a change in political conditions. The Italians preyed upon by foreign enemies, weakened by dissension and strife among themselves, at length lost their pride, their liberty and their high ideals. The loss of political liberty accompanied by lower social, moral and religious standards, was inevitably followed by intellectual and artistic decline. The glory of painting waned and finally disappeared in Italy, to reappear with vital force in other lands. The great Renaissance movement for this nation was at an end.

During the progress and growth of art in Italy the Renaissance movement had reached other shores. Other countries had shown development and had likewise reached their periods of perfection and decline. Flemish painting came into prominence in the fourteenth century with the Van Eycks. After them it suffered a relative eclipse for over one hundred years, then reappeared and reached its climax with Rubens and Van Dyck. After the passing of these masters it followed French methods.

In the fifteenth and sixteenth centuries, German art, which had heretofore manifested little strength or individual-



ity, reached its height with Dürer and Holbein; with them it showed the decided national characteristics of the German folk. In the seventeenth and eighteenth centuries, it declined and passed into Italian and French imitation, but in the nineteenth century revived and in a measure returned to natural motives.

Art in France showed no decided activity until the sixteenth century when it developed under Francis I. For a long period the French followed Italian methods, but in the eighteenth century a very representative type of art came into vogue with Watteau and his followers. Nineteenth century French art was dominated by classic and romantic methods.

The emotional impulse springing from romanticism combined with the study of the old Dutch landscapists and the English contemporary painter Constable, set artists to the close study of nature and ultimately developed the Fontainebleau-Barbizon School. The rendering of the exact vision of a moment, called Impressionism, was the latest movement in French painting.

In the seventeenth century Spanish art, with Velasquez, took upon itself an original stamp in realistic representation and in the representation of natural light. After his death, with few exceptions, it followed the models of France. In the nineteenth century a new advance was made by artists of much originality and strength.

In the seventeenth century, also, came the great art of the Dutch people. Growing out of existing conditions, there was developed in Holland, simultaneously with Spain, the motive termed Realism—the representation of things as they really appear to the eye. This motive held for a time, but after Rembrandt, Dutch art degenerated into imitation and exaggeration. In the nineteenth century there was a revival of the realistic motive.

In the eighteenth century, that century so dead in art all over the rest of Europe, British painting came forward with Hogarth and Reynolds and new developments were made in the art of portraiture and illustration. In the nineteenth century through Constable, an original note was struck in landscape; in the same century, also, arose the pre-Raphaelite movement

which exerted an important and powerful influence on English art.

After the centennial in 1876 American art began to make itself felt. Though for a time, following the methods of older countries, America in the present century has taken her place in landscape, portraiture, and other branches of art. The realism of Holland and the discoveries of Velasquez in the right rendering of appearances had a marked influence on modern painting; the rendering of natural semblances, with the additional motive of the personal impression of the artist, has continued to be the main principle governing the work of painters of most countries up to the present day.

In following the evolution of painting from the Byzantine tradition which prevailed before Cimabue down to the methods of present day painters, it will be noticed that after the artistic instinct was freed from its long period of enforced representation, the moving impulse of the artist was always to reveal himself. Through all the changes and occasional lapses into impersonalities, there can be traced the slow but steadily increasing development of the individual element, until in our modern art the prominent note is the expression of the personal feeling, of the point of view of the artist.

Noticeable also is the fact that in the main, there have been two streams of motive—the idealistic and the realistic—the former flowing from the artist's desire to represent his conception of ideal beauty, the latter from his love of nature and life. These motives alternately reached their highest flood because the conditions of the times supplied a public need to which each in turn responded. Gradually both tendencies underwent a change; whereas both motives were originally concerned with form, they came later to be concerned with light and individual expression.

The tendency today is not to put forth a universal conception, but an individual belief. Individualism has become the keynote of modern work.

# Descriptions of Reproductions.

With a Brief Account of  
Artists and Schools.

## BYZANTINE PAINTING.

In the year 328 A. D., the Emperor Constantine, removed his capitol from Rome to Byzantium, a Greek colony on the Bosphorus, rebuilt the city and named it Constantinople. The first school of Christian painting later established here, was called Byzantine, after the title of the older city.

Byzantine art was a curious product. At this period it seems to have been a mixture of degenerated Greek with Persian and other Oriental art. Roman artists as they came to the new capitol fought against its influence but the struggle was a hopeless one. Artistic conditions were made still more deplorable by the doctrine of asceticism which grew up during the following centuries. This doctrine which taught the mortification of the physical in favor of the spiritual, affected art as well as religion; pictures were entirely upon religious subjects and painters were controlled by the Church. For everything there was a ready-made model and from this model, artists were never allowed to depart. Faces grew morose and rigid, figures gaunt, heavy and wooden, until finally painting lost all beauty of expression or feature and degenerated into a system of conventional forms and symbols.

Poverty in drawing and artistic ignorance were concealed, however, by gold encrusted backgrounds, gold halos, and costly accessories of embroidery and jewels lavished upon garments. The effect was garish, even splendid, but was very far from nature. This style of painting flourished from the ninth to the thirteenth century, gained a foothold in nearly every country of Europe and had a disastrous effect upon all true

art. Subsequent artists had great difficulty in overcoming its influence.

## MARGARITONE.

1216-1293?

Florentine.

Of Margaritone, whose work is the earliest represented in the collection, little is known save that he was considered a fine painter in his day. He came just before the Renaissance awakening and was the last Italian artist to paint entirely in the Byzantine manner.

### 1.

## MADONNA AND CHILD.

National Gallery, London.

To fully appreciate the advance made by artists after they began to return to the truth of natural form—which is true art—one needs first to look at a specimen of the prevailing Byzantine picture. This panel is a good example. It is divided into set divisions, the customary arrangement, and, like all early art, speaks in symbols.

The Virgin, forbidding and severe, holds the Christ who is represented as an adult, his right hand is raised in gesture of blessing, his left holds a scroll upon which are written the names of the redeemed. On either side, pictured in quaint, grotesque symbolism, are scenes from the lives of the saints. In the first panel to the left, St. John sits serene and calm in a cauldron of boiling oil; the outer panel represents the birth of Christ. Below is the beheading and burial of St. Catherine; next is St. Nicholas preaching to some sailors. In the first upper panel to the right, St. John resuscitates the body of Drusiana; farther on is seen St. Benedict throwing himself into a bed of briars and nettles; (the thorns were supposed to act as a counter irritant and drive from his mind unholy thoughts). In the lower panel, St. Nicholas liberates three debtors from prison, and in the last—the strangest of all these

strange little panels—St. Margaret, having refused to abandon her Christian faith, is swallowed and disgorged by a dragon.

This typical Byzantine example, although painted in bright colors and decorated with gold, would seem to have little in it to act as a spiritual stimulus to the observer, as altarpieces were intended to do. But all these early paintings were designed for some special place in a church, usually over the high altar. And, going from the dazzling Italian sunshine into the cool, dark buildings these altarpieces, with their bright robed figures and gold backgrounds sparkling under the illumination of tapers and swinging lamps, invariably attracted the eye. Thus they served their purpose—that of directing the mind into a devotional attitude.

Margaritone's panel is very old, very morbid and unlovely. But it is eloquent of the darkness of the period, and is an interesting picture from which to follow the development of painting.



# Italian Painting.

## Florentine School.

The Byzantine method found its way into Italy probably as early as the sixth century and practically crushed out the native early Christian art. There were long years of surrender to its influence, but in the thirteenth century the spirit of learning revived, the arts began to stir and painting finally emancipated itself through the teachings of Cimabue and Giotto. Among the various art schools which soon began to spring up in different parts of Italy, the most famous and brilliant was the Florentine which began with Cimabue, renewed its luster for four hundred years and reached its climax with Leonardo da Vinci, Michael Angelo and Raphael, the greatest masters of the Renaissance.

The Florentines were better draughtsmen than colorists or sentimentalists; they rather forsook sentiment for precision of form and beauty of composition. Their art, doubtless influenced by the social and intellectual conditions of Florence and Rome, followed classical and literary as well as religious subjects. Their chief medium was fresco.

CIMABUE.

1240?-1302?

Florentine.

About the middle of the thirteenth century, into the mysterious half light which preceeded the dawn of a new era of beauty and progress, came Cimabue. For many centuries he has been regarded as the father of Italian painting because he was one of the first who ventured to assert his own individuality and depart even in slight degree from the traditional representation of sacred pictures. Cimabue worked in the so-called Gothic period when painting was wholly in the service of the Church. Byzantine influence was strong and though a growth

toward the study of nature is noticeable the thing told was still of more importance than the manner of telling. Cimabue, to a great extent, followed the conventions of his Byzantine masters, yet he attempted to paint things as they really were. He infused a new spirit into the art of Florence and inspired succeeding artists to greater things than he himself was able to accomplish.

## 2.

### MADONNA ENTHRONED.

#### AUTHORSHIP QUESTIONED.

Rucellai Chapel, Santa Maria Novella, Florence.

Pictorially, there is little that is attractive about Cimabue's Virgin and Child. It is only by comparing it with Margaritone's panel that one realizes how much more unlovely the earlier Madonnas were, and can form an idea of Cimabue's real progress. The Byzantine characteristics are here in the melancholy face, the stiff, ill proportioned figure and the long slim hands whose fingers seem to have more than the usual number of joints. (The drawing of the hands and feet was a hopeless problem with all early painters.) But placing the two pictures side by side, one notices that Cimabue has turned the Virgin's head slightly, loosened the folds of the draperies about her throat, and has given a thoughtful, human expression to the face which is entirely lacking in the earlier panel.

When put into competition with such works as Margaritone's, one begins to understand the rapturous admiration with which this great altarpiece was hailed by the Florentines, who appointed a gala day when, in festival procession it was carried from the artist's house to the church and placed above the altar.

Both the story of this Madonna and Cimabue's place as a reformer are now questioned by critics. But it would seem that Cimabue must have felt the influence of the changes that were at hand; for though his advance is slight, the soul of the picture begins to struggle through the features of the Virgin.

This altar-piece still hangs in the same church in one of the side chapels.

GIOTTO.  
1266?-1337.  
Florentine.

While Cimabue made slight changes, real revolution in art occurred with Giotto, whose name is the foremost of the fourteenth century and whose influence, with that of his followers, dominated the whole art work of the period. He was a pupil of Cimabue who, legend says, found him as a shepherd lad making drawings of his sheep upon the flat stones of the hillside, recognized his genius, and carried him off to educate him as a painter. Although he soon outstripped his master, he could not wholly throw off Byzantine traditions; he did, however, introduce new, important changes over established methods. Giotto made very perceptible improvements in modeling, perspective and composition, grouped his figures in more natural attitudes and gave them a successful semblance of life and motion. For the first time painted figures seem really to stand or walk. Instead of having the effect of being pasted on the background they even begin to be detached from their surroundings so that one feels it possible to walk around them.

The inscription on Giotto's tomb in the cathedral of Florence says with no little degree of truth—"I am he who made Painting, which was dead, alive again." Like many artists of his century Giotto was architect and sculptor as well as painter; he was the designer of the beautiful Campanile in Florence, one of the finest architectural works in Italy.

### 3.

#### THE FLIGHT INTO EGYPT.

Arena Chapel, Padua.

The religious revival led by the two monks St. Francis and St. Dominic, brought about a revolution in art. New churches were required, and as these buildings were usually large and

plain the interior spaces of blank wall needed decoration. Hence fresco painting (painting on wet plaster) came into more general use. The walls of churches now became a kind of pictorial Bible. They proved of material assistance in religious teaching, for while the friars were sending forth their scriptural interpretations from the pulpit, the eye could follow each sacred event as pictured by the artist. In this vivid and effective way, gospel lessons were impressed upon the minds of unlettered people.

In the Arena Chapel, Padua, is a series of these Biblical frescoes by Giotto, illustrating, among other subjects, scenes from the life of Christ. *The Flight into Egypt*, represents the journey of the Holy Family as they flee from the wrath of Herod. Giotto follows the traditional representation, showing Mary riding upon an ass holding the Child in her arms, while Joseph fulfills his office as guide, the guardian angel leading the way; but he departs from the old method in illustrating the story instead of suggesting it. His appropriate grouping and gestures make the scene a real one.

A great improvement will be noticed in the type of faces as well as in the drawing of the figures; the two at the left are especially natural in modeling and expression. In comparing these figures with Cimabue's *Madonna and Child*, one notices how much more graceful the draperies are, how much better relief, roundness and motion are suggested in the forms. It is evident, too, that Giotto went to nature for a model when he painted the donkey, for this little animal is noticeably remarkable. If Giotto drew his sheep as well, little wonder Cimabue foresaw a future artist in the young shepherd.

The landscape background is but a crude suggestion of nature's truth. This feature of art had, as yet, received little attention from painters and though Giotto's attempt at perspective in his arrangement of the trees is not very successful, it is far better than anything his predecessors had done. He has succeeded, however, in giving a decidedly human touch and a suggestion of sentiment in the attitude of the Child as it rests in its mother's arms.

ORCAGNA.

1308-1368.

Florentine.

A generation passed before there was an artist with sufficient originality to advance the art of painting beyond Giotto. Then came Orcagna, who still further advanced Giottoesque methods and united in himself all the art teachings of his time. He made noticeable improvement in the drawing of forms, in the representation of the natural appearance of objects, also in color, perspective, and light. He is most interesting on account of his famous frescos in the Campo Santo, Pisa, where this sadly defaced composition may be found.

#### 4.

### THE TRIUMPH OF DEATH.

Campo Santo, Pisa.

This singular picture is another of the wall paintings used for the teaching of religious doctrine, but, as befits the subject, it is much more dramatic than Giotto's fresco. It has the quaint grotesqueness and elaborate detail commonly found in works of this type which are more frequently seen in the North than in the South of Europe. In this pictorial object lesson, the contrast of the pleasures of life with the horrors of death, and the sudden, unexpected termination of all things by the hand of the "Destroyer," are set forth in a realistic if somewhat gruesome fashion.

On the right of the immense rock which divides the picture, the figure of Death, with bat wings and a broad scythe, is about to cut down his human harvest—a gay company of ladies and cavaliers; he passes by, unheeding, a group of the helpless and suffering who beseech to be released from their miseries; between these two groups lie a heap of corpses already cut down. The upper half of the fresco on this side is filled with grotesque and terrible happenings. Angels and devils contending for possession of souls, and various suggestions of the torments which are the portion of the wicked. On the extreme left, pleasure appears in the form of a gay hunting



party. Returning from the chase they pass an old hermit who significantly points to an open sepulchre containing three gruesome corpses; above is a suggestion of the life of holy men as they engage in their peaceful occupations.

The reproduction is too small to judge the merits of the fresco, but one can notice the admirable action of the horses, the natural attitudes of the riders and various other figures. This peculiar work reflects the general trend of the thought and teaching of the age. Whether men rode to the hunt or sat at ease with music and laughter, they might forget for a moment only, the presence of Death and the certainty of final Judgment.

## Flemish Painting.

While the fine arts were gradually developing in Italy, the art spirit had been working elsewhere, for about the time of the death of Orcagna the little country of Flanders in the far North, comes into prominence. In the Flemings one meets with a radically different race with quite another impulse of art expression. A nation of traders and craftsmen, the art of Flanders reflected the types and characteristics of its own people. Familiar with angular figures disguised in unshapely garments instead of classic models clothed in classic draperies, the artist of this cold climate was not concerned with the beauty of the human form or of ideals, but gratified his artistic instinct by faithfully copying the things that pertained to himself and his daily life.

As in all the countries of Europe, Flemish painting pictured Christian subjects, but as the northerners filled with windows of stained glass the vast wall spaces which the Italians gave up to fresco, their painted art was confined mostly to altarpieces or pictures of small size. Their means and methods were quite original, for they were uninfluenced either by Byzantine tradition or antique marbles. Their early art was strongly realistic, exact, minute in detail, their compositions crowded, their figures somewhat awkward. But they excelled in representing textures, color, perspective and atmosphere.

Whereas the Italians idealized their figures, the early Flemish painters gave a portrait-like character even to their representation of God, Christ, the Virgin Mary and saints. Their work lacks the grandeur of the Italians, yet in pathos, sincerity of sentiment and conscientious devotion, it is unsurpassed by any fifteenth century art.

HUBERT AND JAN VAN EYCK.

1426? — and 1381?-1440.

Flemish.

Little is known of the personal history of either of the Van Eycks. It is certain, however, that they were the founders of

the early Flemish School of painting, a school which developed out of the national skill of craftsmanship in the minor arts of decoration, goldsmith's work, miniature painting, stained glass, tapestry, embroidery and the like. To them, also, is given the credit of the development and successful application of oil and varnish in picture making; through this discovery enormous advances were made in the fifteenth century. Jan Van Eyck was one of the most perfect of Flemish painters, his work showing exceptional qualities for his time.

## 5.

### THE ADORATION OF THE LAMB.

Altarpiece in the Church of St. Bavon, Ghent.

This composition has been called one of the most remarkable ever painted in the Netherlands. The subject, taken from the book of Revelation represents the crowning glory of Redemption, "The Lamb of God which taketh away the sins of the world."

The work is in the form of a triptych—an altar-piece with two wings—and contains twelve pictures. Eight of the parts were scattered and are now at Berlin and Brussels, but are replaced by copies so that an idea of this wonderful work in its entirety and in the place for which it was painted, may still be obtained in Ghent. In the upper central panel, in splendid robes, is represented the Godhead enthroned, holding in His left hand a sceptre, His right raised in the traditional gesture of blessing. On His right is the Virgin holding a book, on her right a group of singing choristers, in the last panel stands the nude figure of Adam. On the left of the Father, long haired and bearded, sits John the Baptist, an open book upon his knees; next is St. Cecelia playing upon an oaken organ, accompanied by angels with viols and harps. In the outer panel is the figure of Eve.

The Father, by His position, presides over the sacrifice of the Lamb, which is represented in the central panel. This scene is laid in a rolling landscape, where in the distance is seen a Flemish city, doubtless intended to represent Jerusalem. In the center upon an altar stands the Sacrificial Lamb, kneel-

ing about are angels holding aloft the emblems of the Passion; advancing toward the altar on the right is a band of holy women, on the left moves forward a procession of monks and cardinals. Below, in the center of the foreground, stands a fountain of crystal water with a group of apostles and popes on the right, a band of prophets and philosophers on the left. The lower panel to the right represents a band of pilgrims, in the outer panel St. Christopher with his pole overtops the host of his companions. On the left is a band of crusaders and in the last division, with long hair and a dark fur cap Hubert Van Eyck himself ambles forward on a white pony. In the small division on the left above Adam, Cain and Abel are represented at their labor; on the opposite side, above Eve, is represented the murder of Abel by his brother.

The reverse side of the wings is divided into three rows of panels, the center representing the Annunciation. In the lower row are four figures, St. John the Baptist, St. John the Evangelist and the donor of this altar-piece and his wife. The top row has small semicircular panels which contain the prophets Zachariah and Micah, the inner portions contain the Cumean and Erythrean Sibyls.

The marvelous skill of early Flemish painting is fully shown in this celebrated work. Every art of the craftsman seems to have been employed in its execution. In the details of landscape and architecture, in the rendering of textures and the modeling of faces, the altar-piece is most remarkable for this early period. There is not to be found in the whole Flemish School a composition in which human figures are grouped, designed or painted with so much perfection as in this representation of the mystic Lamb.

#### MEMLING.

1425?-1495?

Flemish.

Hans Memling, the best loved painter in the Netherlands, comes some fifty years later, and divides with the Van Eycks the laurels of early Flemish art. This artist is seen at his best in the Hospital of St. John at Bruges. Though differing vastly

in temperament, in his methods he varied little from the former masters; like them he excelled in the rendering of elaborate material and costly accessories. While he had less force and exactness than the Van Eycks, he had more sentiment, more imagination and was a stronger draughtsman. He delighted in representing old and touching legends; his shrine of St. Ursula is famous.

Memling's contribution toward artistic development was the infusion of the poetry of his own nature into the accurate realism which marked the art of Flanders.

## 6.

### ADORATION OF THE MAGI.

Hospital of St. John, Bruges.

The story of the *Adoration of the Magi* is in its nature picturesque, and many legends grew up around it as the centuries advanced. It was soon decided that the Wise Men were kings; for, we are naively informed, in these early days it was not unusual for kings to be wise. Further these kings were named and their ages fixed. The eldest, with the long white beard is known as Caspar, the middle aged as Melchior, the young king as Balthasar. The latter seems to have had his complexion decided as well as his name, for he is usually represented as a negro. They are now known as the "Three Kings of Cologne" and lie gorgeously enshrined in that most glorious of all cathedrals.

Memling represents the Virgin seated in a ruined manger holding the infant Jesus, at whose feet kneels the eldest of the three kings. To the left kneels a second offering a precious casket, to the right an Ethiopian approaches with his gift. In obedience to his love of realism, Memling introduced into his pictures evidences of the ancient magnificence of the city of Bruges and the costumes of his personages bear testimony to the city's wealth. The rich dress of the Ethiopian was evidently copied from that of some dusky servitor brought from the Orient by one of the merchant princes of this Flemish Venice. At the extreme left of the picture kneels Jan Floreins



by whose order this altarpiece was painted; at the right looking in at a window is a representation of the artist himself. The conventional ox and ass are in the background and through the opening just above them one catches a glimpse of the town which is a noticeably fine bit of perspective. Memling was beyond his contemporaries in his treatment of landscape as a setting for figures and scenes.

Despite its religious conception the work shows that close study of material things so characteristic of the Flemish School, but it shows too, the spirit of naturalism which was now becoming manifest in art. After the death of Memling the art of Flanders disappears for nearly one hundred years to reappear at the beginning of the seventeenth century in its crowning genius—Rubens.

### FRA ANGELICO.

1387-1455.

Florentine.

Turning back to Florence, the first artist of any special note after Orcagna was Fra Angelico, the most remarkable example in Italian art of a religious painter of religious subjects. In fact the climax in ecstatic, mystical religious art, was reached by this gentle Dominican monk who painted "for the love of God and his brethren." He was an artist of single minded, devout spirit applying himself to his work in the full belief that it was a sacred calling. To know Fra Angelico aright he must be seen in San Marco. His name is intimately connected with this famous old Monastery which contains many of his best works; here, painting, fasting, praying for nearly forty years, he gained the power to convey that sense of religious devotion and calm, which is the keynote of his work.

Fra Angelico was quite a learned painter although his "mystic lyre" held but very few chords. There is a certain sameness in his works which reflects the restricted outlook of the cloister. While he lived in the fifteenth century, he was wholly untouched by the Renaissance spirit; he made few advances in conception or technique, but no artist before nor since has excelled him in exalted spirituality of expression.

## 7.

### THE LAST JUDGMENT.

Academy, Florence.

Before printed books were in use, church walls were depended upon for instruction in Bible history and Bible lessons. *The Last Judgment* is a work which, as Fra Angelico said, was painted to advance the teaching of religion, not to improve the methods in art. It is a somewhat extraordinary conception. Above, in the center sits Christ surrounded by a circle of adoring angels, directly beneath him are the Angels of the Last Trump. To the right and left are John the Baptist, the Virgin and groups of the apostles and patriarchs with their appropriate emblems. On the extreme right is St. Francis, on the extreme left is St. Dominic.

The terrestrial scene has for its center a pavement of tombs out of which the dead have arisen. To the left are the blessed, welcomed and embraced by charming little angels who lead them onward to the Heavenly City. To the right are lost souls being hurried away by demons. Monk though he was, the artist has distributed his rewards and punishments with singular impartiality for kings and queens, monks and friars are seen in the assembly of the wicked. To the extreme right, with all its gruesome torments, is hell divided into the usual mediæval regions. This portion of the work in conception and treatment recalls Orcagna's composition.

To see much to admire or even to interest in many of the very old religious conceptions one needs to remember the age in which the artist lived, the people among whom he moved and the purpose for which he painted.

## 8.

### THE CRUCIFIXION.

Convent of St. Mark, Florence.

In the Chapter House of the convent of St. Mark, Florence, is found the so-called *Crucifixion*, in reality the "Adoration

of the Cross by the Monastic Orders," one of Fra Angelico's greatest paintings.

At the left of the center stands the conventional group consisting of Mary Magdalene and the other Mary with the fainting figure of the Madonna sustained by St. John. The groups to the right for whose sake the fresco was really painted, represent the founders of the various Monastic Orders. Nearest the cross kneels St. Dominic, behind him, also kneeling, is St. Jerome, next St. Francis bearing his cross, next St. Bernard with his book, then San Gualberto and last St. Peter with his wounded head. The standing figures represent St. Albert habited as a bishop, St. Augustine with his pen and book, St. Benedict with his scourge, St. Romualdo holding his crutch, and last of all St. Thomas Aquinas. On the left, at the foot of the cross of the penitent thief, whose head is turned toward Christ, stands John the Baptist, the patron saint of Florence, beside him sits St. Mark, the patron saint of the monastery, next St. Lawrence with his gridiron, behind him stand St. Cosimo and St. Damian, the two patron saints of the Medici family.

In the bottom of the frame, the prophets of the Old Testament are represented, in the semi-circle are set medallions containing the most famous Dominican monks. The whole composition, therefore, indicates the devotion to the Cross by the monastic bodies, the subject of the Crucifixion being a relatively unimportant part of the picture.

MASACCIO.

1401?-1428?

Florentine.

In every century there seem to have been artists who stand out as innovators, setting art a little further on the way towards its final goal. Such an one was Masaccio, who was to the fifteenth century what Giotto was to the fourteenth, and who, in the short span of twenty-seven years, gave to painting the direction it was to pursue to the end. By the fifteenth cen-

ture the spell of mediæval darkness was broken, the Renaissance was fairly begun.

As the artist began to study nature, he felt more and more keenly the limitations of flat symbolic art; one of his early efforts therefore was to produce in his pictures an impression like that received from real objects. Giotto had led the way, but Masaccio added so much to what his predecessors had accomplished, that he is justly said to be the first who successfully attained to the imitation of things as they really are. He introduced the intelligent study of the nude, carried relief and modeling to a great degree of perfection and made a great advance in both linear and aerial perspective.

## 9.

### THE TRIBUTE MONEY.

Church of the Carmine, Florence.

On the walls of the Brancacci Chapel in the Church of the Carmine, Florence, are a series of Biblical and legendary events in the life of St. Peter. The principal one on the left as one enters the little chapel, is *The Tribute Money*, based on a passage in St. Matthew's gospel.

In this work of Masaccio's, one steps from the Middle Ages into modern life. There is a change in feeling as well as a change in methods; less of the spiritual exaltation and contemplation which is so evident in the works of the masters of the fourteenth century, but more dignity, vigor and force. Naturalism found a great pictorial interpreter in Masaccio. His frescos were a source of inspiration to all Florentine painters of the fifteenth century.

In the center Christ gives instructions to the disciples, while the tax gatherer waits with expectant gesture; on the left Peter, his outer garment thrown aside, is seen drawing up the fish from whose mouth he takes the money; on the right, his mantle resumed and again the "Prince of the Apostles" he pays the money to the collector.

As Masaccio and his followers gained skill in composition, they began to show more care for stately lines, dignity and appropriateness in dress. The varied, picturesque costume of



Central Italy, they felt was not suited to noble design or religious themes, therefore a dress was specially composed for biblical personages. In his Vatican frescoes Raphael repeated the figures and grouping of this and other splendid compositions of Masaccio. (Notice the similarity of costumes on some of the figures in *Parnassus* and in *Christ's Charge to Peter* by Raphael). The tax gatherer is shown in short tunic and tight stockings, the dress of the time, to distinguish him from the disciples.

The study of individual character, which first appears in the work of Masaccio, was a feature of great importance in the evolution of Italian painting. The tendency toward giving the artistic treatment of a picture predominance over its subject had its beginning here. The inevitable end of this tendency, as will be noticed in following artistic evolution, was to throw out the purely devotional aim which had hitherto characterized painting.

LIPPI.  
1406-1469.  
Florentine.

The first real successor of Masaccio was a painter monk of very different mould from Fra Angelico. Fra Filippo Lippi became a monk rather through circumstance than because he was a religious enthusiast. The example set by Masaccio of turning his back upon old ascetic types was followed by his pupil in an original, somewhat unexpected manner. Fra Filippo shattered the fetters of religious painting by discarding traditional monotonous models. In exchange he brought the human, beautiful element into art. Without scruple, he gave to sacred personages the features of living men and women; now for the first time the Virgin was represented as a real Florentine mother and the infant Jesus given the natural form of a child. Browning has vividly described the dismay of the pious friars, as they looked at the heathenishly beautiful pictures of their brother monk.

Fra Filippo has neither Masaccio's strength and vigor, nor Fra Angelico's deep spiritual feeling, but his work is full of a



human sweetness, a sense of the larger, more natural life that was slowly dawning upon Italy. Painting was gradually emerging from the Dark Ages, but it did not come to its own until 1500.

## 10

### THE ANNUNCIATION.

National Gallery, London.

*The Annunciation* is charming both in its human element and its tender poetic spirit. The faces have lost the pietistic, conventional expression; they are more natural, more real. Were it not for his nimbus and his wings the angel might be any curly haired Florentine boy, the Virgin a modest Florentine maid, yet these figures with their earthly type of beauty, have a refined simplicity and sweetness which is entirely harmonious with the sacredness of the subject; the gentle bearing of the angel is beautifully echoed by the timid reverence of the Virgin. Besides the portrait element the artist strikes yet another new note in the flowered lawn, in the strangeness and variety of details which are so exquisitely painted.

These subjects from the life of Christ and the Virgin had been represented from early mosaic times, but from this period there is a gradual breaking away from the old conventional representation. In following the growth of painting, it is interesting to notice the wide variation of treatment the same subject receives according to the time and place, the temperament and training of the artist.

## 11.

### CORONATION OF THE VIRGIN.

Academy, Florence.

*The Coronation*, a splendid pictorial tribute to the Queen of tradition representing the Virgin exalted and crowned as the Bride of Christ, is not seen until the twelfth or thirteenth century, when it is found in mosaics in Florence. Fra Filippo's conception of the scene is a strikingly beautiful and original

one. Underneath the central arch, God, the Father, places the crown upon the head of the Virgin who kneels before Him, on either side are angels bearing sprays of lilies. Fra Filippo, said to be equally at home with the inhabitants of heaven and those of earth, has filled the foreground with varied types of worshippers—saints, bishops, monks, nuns, angels and children.

Among these splendidly robed figures, conspicuous by his shaven head and Carmelite habit, is the artist himself, clasping his hands devoutly, his eyes fixed, not upon the Queen of Heaven, but upon the face of a beautiful girl in front who is said to represent his beloved. In the upper group of figures the influence of Fra Angelico is perceptible, but in the lower throng surrounding the throne Fra Filippo's more worldly conception of celestial happiness predominates.

This composition, which really resolves itself into a celestial and <sup>a</sup>terrestrial scene, is remarkable in its symmetrical arrangement, and, while very human in its models, is spiritual in its essential quality.

GOZZOLI.

1420-1498.

Florentine.

Side by side with the men who were associated with the characteristic development of Florentine art of this period, were several artists, not perhaps of the highest rank, but who marked out individual paths for themselves. One of these was Benozzo Gozzoli a pupil of Fra Angelico. His lively imagination and exuberant fancy were, however, in direct contrast to the lofty seriousness of the Dominican painter. To Gozzoli is given the glory of having been the first to turn his attention to an essentially picturesque treatment of Old Testament subjects; as a story teller and illustrator he had few rivals. Turning from the ideality of Fra Angelico he seems to have reveled in the study of nature and real life. His work is full of delightful freshness and fanciful imagery, features which were peculiarly characteristic of his spontaneous, independent genius.

## 12.

### THE DRUNKENNESS OF NOAH.

Campo Santo, Pisa.

One of Gozzoli's most famous works is a series of paintings on one of the walls of the Campo Santo, Pisa. The Campo Santo—the small burial place of Pisa, Italy—is an oblong court surrounded by cloisters of white marble. A portion of the earth within this enclosure is said to have been brought from Palestine by the Crusaders. The interior walls of the arcades are covered with frescos; an earlier example of these peculiar compositions is found in Orcagna's *Triumph of Death* which hangs in the collection as number four. Still more conspicuous are Benozzo's frescos on the north wall, works of such enormous size they would scare a whole army of painters and which occupied fifteen years in painting.

The story of Noah is represented as taking place in the vineyards and gardens of a splendid palace where young men mounted on ladders are gathering grapes from a remarkably painted trellis overhead; young women take them away in baskets to a wine press where the juice is crushed from them by a bare-legged youth. A group in the foreground shows the aged Noah with his hand upon the head of a child who stands beside him; another child frightened by a dog barking at two boys seated on the ground near by, clings to his robe. Farther to the right Noah is again introduced among a group of women, holding in his hand a goblet of wine which he seems about to drink. The other portion of the work represents the patriarch overcome by the intoxicating liquid.

Artists are now entering into the second period of development, when nature and life make an appeal. The old Bible story is made the excuse, so to speak, for the portrayal of a picture of Italian rural life, no thought being taken to place the scene in its natural surroundings.

### 13.

#### THE VINTAGE.

Detail from the Drunkenness of Noah.

Campo Santo, Pisa.

This detail, called *The Vintage*, shows only the first scene—the left hand corner of the fresco. In it one can better judge the naturalness of the surroundings, the modeling, pose and action of the figures; features which show the strides artists were making toward the truthful representation of natural form and various objects in nature. The scene is such as Gozzoli must often have witnessed in the grape country of Tuscany.

### 14.

#### PROCESSION OF THE THREE KINGS.

Chapel of the Riccardi Palace, Florence.

One of the finest frescos in all Italy is the *Procession of the Three Kings*, on the walls of the Riccardi Palace, an old Medici residence still standing in Florence. All the festive pomp and splendor of court pageants which the Medici had brought into the simple life of Florence, with all the glamour of fairy-romance, is gathered in this triumphal procession of the Three Kings as they wind over hill and vale on their way to the manger of Bethlehem.

Under the pretense of representing the Magi and their suite, the artist has painted a cavalcade of Florentine gentlemen who are journeying over the Tuscan hills. They are following the windings of a zigzag road cut in the rocks and so arranged that one can see the procession at various points. It has not the slightest resemblance to a small group of Eastern monarchs coming to pay their homage to the infant Christ, but is simply an imposing pageant of nobles, who with their gorgeous train and equipment are on their way to a hunt or some other form of amusement. They are accompanied by pages dressed in handsome liveries, gaily caparisoned horses, falcons and greyhounds; a little Oriental color is given by the introduction of a few camels.

Among the crowd of horsemen in this portion of the fresco,



it has been conjectured, are the aged Cosimo de Medici on a white horse, accompanied by Piero and Giovanni de Medici the father and uncle of Lorenzo the Magnificent. Other well known personages, members of the Medici family, nobles, scholars, even the painter, Benozzo Gozzoli himself, are represented in the brilliant cortege winding slowly among the rocky passes of the hills. The whole cavalcade is moving joyously along and forms a delightful mixture of worldly and religious elements. The fresco is particularly characteristic of the picturesque style of this "painter of earth's gaities."

## 15.

### ADORATION OF THE MAGI.

Campo Santo, Pisa.

Another fresco of Benozzo's, now nearly obliterated, on the walls of the Campo Santo. It shows the same picturesque treatment which Gozzoli gave to all his subjects and is very similar in style to the "Procession of the Three Kings." The work makes an interesting comparison to Memling's conception of the same subject.

### VERROCCHIO.

1435-1488.

Florentine.

Verrocchio is perhaps the least known and appreciated of the masters of the fifteenth century. In feeling and in reality more of a sculptor than a painter, his foremost aim seems to have been to represent the human figure not only in its perfection of physical strength, but in its highest intellectual beauty. He devoted his life to acquiring a thorough knowledge of anatomy, and in technical ability was probably in advance of any of his contemporaries.

In landscape he was a decided innovator—but only in his own country. For, as has been said, Italian art was the *favoured* child, but not the *eldest* one of the Renaissance. The Van Eycks had painted exquisite landscape in Flanders twenty years before the birth of Verrocchio. Verrocchio's reputation



as a painter rests almost entirely upon this one picture, as it is the only one which can with absolute certainty be ascribed to him.

## 16.

### THE BAPTISM. Academy, Florence.

As a sacrament of the Christian Church the subject of baptism became from very early times the keynote in the decoration of every baptistry. The representation of landscape was almost a lost art during the mediæval centuries, hence the technical difficulties of this feature were a serious obstacle in the path of primitive artists; their solution of the river scenery problem is extremely interesting.

In the earliest pictures the water is represented by a series of parallel lines drawn across the composition between two angular banks rising on either side, the water in most instances reaching to the waist or even to the shoulders. As time went on, however, the river became more shallow until, as in this typical picture of the Italian Renaissance, it covers the Saviour's feet only, thus affording an opportunity eagerly embraced by the painters of this period, for representing the nude.

St. John with his ascetic features is a strong figure; the cup, the cross he holds, as well as his position are strictly conventional, the hands discharging the dove are symbolic, but the angels are natural and beautiful. They were probably added at a later date, one (or both) of them presumably by Leonardo da Vinci, who was Verrocchio's pupil. Verrocchio had much to do with shaping the art of his immediate successors; his Baptism was adopted as a model for all later representation of that theme.

### GHIRLANDAJO. 1449-1494. Florentine.

Domenico Ghirlandajo is one of the trio of great Florentine painters, whose works filled the last quarter of the

fifteenth century. Although he had less tenderness than Filippo, and less sentiment than Botticelli, he was a stronger, more direct painter than either. He showed his force in seizing the personality of his models and in his evident understanding of human nature. He showed, too, a decided tendency toward realism; in fact, he probably represented in his school the highest development of that quality.

The portrait is a prominent characteristic of Ghirlandajo's work; under him it is said to have first become an independent branch of art. Like most artists of his period, he introduced likenesses of his contemporaries with their customs and costumes into his representations, and is a very entertaining painter for he gives one delightful glimpses into the social life of Florence. He was the greatest fresco painter of this period and the instructor of Michael Angelo.

## 17.

### OLD MAN AND HIS GRANDSON.

Louvre, Paris.

This strong picture—an *Old Man and His Grandson*—is one of special interest, not only as a remarkable example of the artist's skill in portraiture, but of his power in portraying human expression. Painters have made long strides in drawing and characterization since Cimabue's day.

Ghirlandajo is uncompromising in his realism here. The imperfections on the face of the old man have not been softened in the slightest degree, yet the objectionable features are fully redeemed by his expression of benevolent kindliness, strength and sweetness. There is a subtle pathos in the smile of the old gentleman which appeals at once to one's sentiment. The face of the child makes its own strong appeal in its entire unconsciousness of all disfigurements on the countenance of his friend; his expression of adoring affection and trust is wonderfully perfect.

One loses sight of the ugly features in the strength of the impression made by the very human sentiment and the ideal relation existing between the old man and his little companion.

## 18.

### MADONNA ENTHRONED.

Uffizi Gallery, Florence.

The worship of the Madonna was of gradual growth and exercised a very humanizing influence over the nations of Europe as they worked their way upward from barbarism. In obedience to ecclesiastical teaching, the "lowly maiden" was lifted, step by step, until she was the central object of devotion—the enthroned Mother of God, the Queen of heaven. In the history of art development, the enthroned Madonna begins when the portrait Madonna, the earliest style ends, and dates from the thirteenth century.

This composition, like most works of the type, represents the Virgin with the Child on her knee, seated in the center of an assembly of personages symmetrically grouped about her. The Saints Zenobius and Justus kneel before her, on the left stands the angel Michael in full armor, on the right the angel Gabriel. On each side of the throne are two angels, two also are in front bearing sprays of lilies; over the steps at the Madonna's feet is laid an oriental rug, with its texture wonderfully painted; a vase of Ascension lilies stands in the foreground. The panel is a work of Ghirlandajo's early manner in which the details are most carefully worked out.

## 19.

### NATIVITY OF THE VIRGIN.

Santa Maria Novella, Florence.

In the Church of Santa Maria Novella is found *The Nativity of the Virgin*, one of Ghirlandajo's finest frescos. It shows the interior of a magnificent palace ornamented with rich carving; particularly attractive is the frieze of charming dancing boys, whose figures stand out in somewhat prominent relief. This architectural background with its decorative detail is a feature in which Ghirlandajo especially delighted.

At the right, Anna, the mother of the Virgin, in a half reclining position is watching the group of three women in

front who are intent upon the newborn infant. The principal interest of the picture centers in this little scene in the foreground, which is an exact representation of the ordinary life of the fifteenth century. The figure of the serving maid, with her fluttering draperies and her graceful pose as she pours water into a basin, is one of Ghirlandajo's characteristic creations. It contrasts strikingly with the stately, gorgeously dressed young Florentine woman who stands foremost in the group of spectators. The scene at the left, on the upper landing of a short flight of stairs, represents Joachim and Anna, parents of the Virgin, embracing.

In illustrating Bible stories, artists often used incidents widely separated in point of time and place, and, just as often, they completely disregarded all possible or conceivable facts of costume or surroundings. But Ghirlandajo evidently knew what was required of him; accordingly he gratified his desire for picturesque representation, and at the same time gave the monks what they wanted—a stately group with an effective setting to adorn their church.

#### Paduan School.

It is now more than one hundred and fifty years since Giotto and his followers commenced their efforts to emancipate painting from the formalism of Byzantine tradition. The classic spirit had manifested itself here and there, but it was left to the little town of Padua, in the north of Italy, to be the first to apply to painting the principles governing classic art, and to be foremost in the revival of classical learning.

Umbria remained true to the religious sentiment, Florence concerned itself largely with nature study, but Paduan artists seem to have worked directly from antique marbles. This study gave them great mastery in delineating the human figure; the school, therefore, is characterized by a certain sculpturesqueness of form and arrangement and by a mythological tendency in subjects. The classic style effected by its followers became extremely popular not only throughout Italy, but in other countries as well.



## MANTEGNA.

1431-1506.

Paduan.

Among the precursors of Raphael, Mantegna stands conspicuously between Masaccio and Leonardo da Vinci. He was not only the greatest artist of the Paduan School, but his name is influentially connected with the growth of Italian art. He was especially characteristic of his age—the age of the revival of the classic and the antique—and he contributed much to the art of composition. The result of Mantegna's study of sculpture was a certain stiffness and rigidity in lines and figures. His people were noble, usually solemn and rather unemotional in expression for he was more of a draughtsman than a sentimentalist or colorist.

Hitherto painting had been regarded as the handmaid of religion, but with Masaccio and Mantegna it attained complete emancipation from the formalism of the Byzantine School and received an independent dignity as an art for its own sake.

## 20.

### MADONNA, ST. JOHN AND MARY MAGDALENE.

National Gallery, London.

Mantegna's mastery of the human form is clearly apparent in these statuesque figures. They are finely poised, noble types, with little of the ascetic feeling of earlier Florentine pictures. The face and attitude of the Virgin are particularly expressive of humility and tender sweetness. On either side of her stands St. John, the Baptist, and Mary Magdalene—fine figures clothed with most elaborate draperies which display rather than hide the outline of their forms. The Magdalen, looking upwards, holds the box of ointment which she is later to break over the feet of her forgiving Lord; St. John holds a cross to which is attached a scroll bearing the inscription in Latin, "Behold the Lamb of God."

The arrangement of the garments shows unmistakable evidence of Mantegna's study of classic marbles. A peculiar



feature of Mantegna's draperies is the multitude of little clinging folds which resemble bronze sculpture.

## 21.

### PARNASSUS.

Louvre, Paris.

While court painter at Mantua, Mantegna was commissioned to paint for the study of Isabella d'Este, wife of the Marquis of Mantua, two mythological pictures; the *Parnassus* here represented was one. In this work he anticipated the developments of the sixteenth century in which artists began to concern themselves with other than religious subjects.

The scene represents Parnassus, the favorite haunt of Apollo and the Muses where, upon a rocky archway crowned with orange trees, stands Mars the god of war and Venus the goddess of love and beauty. At their side is Cupid, playfully casting darts at Vulcan who may be seen at his forge on the left. Below them the Muses in light graceful draperies dance to the music of Apollo's lyre. To the right is Mercury, the messenger of the gods, and himself the god of eloquence, with the winged horse Pegasus beside him.

Mantegna had here an admirable opportunity to give expression to his passion for the classic period of history with its poetry and its myths. The figures are delightful, the traits of each in symbolic dress and ornament remarkably brought out; particularly fine is the central group of the Muses with their classic Greek draperies and their graceful rhythmic movements.

### Venetian School.

Coming now to the Venetian School one finds that the conditions of art production in Venice during the early Renaissance were very different from those in other parts of Italy. Out of its unique geographical and political condition, the city developed an art peculiar to itself and in the fifteenth century founded a school destined to rival that of Florence in brilliancy; the Venetians were not landsmen; they lived and

moved surrounded on all sides by the sea; the shifting melodrama of azure, flame and gold of sky and lagoon daily before their eyes, naturally had much to do with their ideal of beauty. Further, their free, joyous manner of life made them wholly averse to any morbid conditions of sentiment, poetry or piety; consequently Venetian artists were not saturated with religious motives, <sup>or</sup> with the classical, nor intent on natural representation.

By the time they had attained any real mastery over their art, Venice was already in a state of great magnificence. Her painters, inspired by the glory of sky and sea, the splendor of architecture, the pomp of pageants, developed a worldly luxurious art whose motive was to set forth the grandeur and power of their beautiful city in the richest, most gorgeous decorations. Religion was the source of the art of Venice as it has been the source of every art, but the Venetian religion was of the world, not something *apart* from it like the Umbrian.

The school therefore, after Bellini, is distinguished by the rendering of material magnificence as exemplified in the superb representations of pageants, religious and ceremonial functions and by a very miracle of color; a medium which prevailed through Venetian art from the beginning and was its distinctive characteristic.

BELLINI.  
1428-1516.  
Venetian.

Venetian art practically dates from the Bellinis. Giovanni, the greatest of his family, was the true founder of the Venetian School. In his early work, probably due to the influence of Mantegna, there is a certain hardness of treatment; later his style grew softer and he adopted the oil medium of the Van Eycks, which was introduced into Venice by Antonello da Messina. Then he began that marvelous symphony of color, later perfected by Titian, and developed a style more in accordance with Venetian ideas. The greatest artist of the fifteenth century in Venice, of all her painters he showed the truest, deepest, most touching piety. From his works can be discov-

ered the origin of the heights reached by the Venetian School in the sixteenth century.

## 22.

### DOGE LOREDANO.

National Gallery, London.

Few things in portraiture are finer than this celebrated portrait of the *Doge Loredano*. Bellini lived in an age when the portrayal of character was an important aim of art, and in this example has given convincing proof of his own skill in character delineation. The Doge's biography might easily be written from the tell-tale lines of the aristocratic face. He was an intrepid warrior who carried the Venetian Republic through some of the most trying and tumultuous periods of its existence.

Loredano, who was the sixty-seventh Doge, belonged to one of the most ancient families in the state, and Venice under his rule became one of the Great Powers of Europe. To those familiar with Italian history, this portrait will bring to mind a train of interesting events connected with the golden days of Venice.

## 23.

### MADONNA ENTHRONED.

Central Panel from the Frari Altarpiece.  
Church of the Frari, Venice.

Venetian, like other Italian art had its roots in the old Byzantine tradition of painting which had departed farther and farther from any actual representation of the human form until it became merely a symbol of religious ideas. Bellini had, in large measure, freed himself from this tradition. His Madonna reveals Byzantine influence, but shows, too, the truth of actual facts and the influence of the new learning which was then making itself felt in Venice.

This most beautiful altarpiece has been called the finest expression of Bellini's art. The noticeable dignity of

character given the figures is increased by the impressive, magnificent architectural setting; the statuesque forms of the Virgin and Child are greatly enhanced by the open space of crimson and gold around them; the effect is to isolate, to accentuate the feeling of austerity and aloofness expressed here, as in all Giovanni's Madonnas.

The delightful angel musicians are some of the most exquisite creations of the type of which the Italian school was so happily productive. With entire unconsciousness of themselves or their surroundings, they play for the glory of the Madonna. The picture reveals the religious side of Bellini's art, and gives an effect of grave distinction and dignity.

CARPACCIO.

1440?-1522?

Venetian.

Carpaccio, who is little known outside of Venice, was the immediate follower of Giovanni Bellini. He was more romantic and chivalric than religious showing a decided preference for legendary subjects, in which he was particularly successful. He was remarkable for his knowledge of architecture, costumes, oriental settings and for his strong sense of the picturesque. He was also a delightful story-teller; the daily life of the Venice of his day lives again on his canvases. His work is imaginative, earnest, always sincere, yet with a lightness of fancy, a joyful sanity about it that is very captivating.

## 24.

### PRESENTATION IN THE TEMPLE.

Academy, Venice.

The Presentation originated with the Byzantines and first appeared as an art subject in mosaics. The scene is always laid in the temple with the Virgin and Child, the officiating priest Simeon, Anna the prophetess and often other spectators.

In Carpaccio's fine treatment of the subject one detects Byzantine influence in the decoration of the mosaic back-

ground. The strong relief of the figures suggests an acquaintance with classic marbles—but the rich, brilliant color is purely Venetian. St. Simeon with his splendid robe is a nobly conceived figure; the wide border of his priestly garment shows exquisite workmanship in its simulation of elaborately embroidered scenes from the Old Testament. The grace of attitude, the sweetness of expression of the Virgin and her two attendants are unusually attractive, while one is quite inclined to agree with Ruskin when he calls the infant Jesus “the most beautiful baby in Venetian art.”

Nothing in the picture is more charming than the three little musicians with their artless expressions and their varied, unconscious attitudes. Carpaccio followed Bellini’s habit of introducing into his Madonnas quaint little boy angels playing on musical instruments.

#### BOTTICELLI.

1446-1510.

Florentine.

The effect produced upon the painting of the fifteenth century by the revival of the study of Greek writers and the masterpieces of antique sculpture was to reveal a new life. The old ascetic idea that men must renounce the world and its pleasures was gradually giving place to a realization of its beauty and the joy of living. The field of art began to widen, artists began to draw their inspiration from their imagination, to adapt their themes to the present life.

A striking figure in this period of transition—the particular exponent of the struggle between the new spirit and the old—was Botticelli. An eminent draughtsman and a learned student of the antique, he was the first to step boldly forth and introduce into his paintings all kinds of fanciful creations drawn from poetry, myth and fable. Later in life he came under the influence of Savonarola’s teaching, and abandoned pagan themes. His pictures from henceforth were inspired by religion. Though perhaps not one of the greatest masters, he has a singular and peculiar fascination that marks him as



unique and his delicate creations of rare fancy are possessed of a haunting charm, once it has been felt.

Religious feeling, a love for classic beauty and for nature are all felt in his work, yet a touch of mediæval asceticism seems to predominate. This accounts, perhaps, for the vein of melancholy apparent in all his compositions. His yearning for an ideal beauty combined with spirituality was later fulfilled in Raphael.

## 25.

### MADONNA AND CHILD.

National Gallery, London.

This somewhat morbid looking Madonna shows a mingling of the mediæval and modern spirits; while it escapes the rigidity of form of the mediæval period it is strongly tinged with its spiritual feeling. The attitude of the Virgin and her abstracted expression suggest some of the Byzantine Madonnas; her features, however, are rounded and full, the draperies gracefully arranged. The two angels with their quaint ascetic faces fill out the tondo—the circular form so much a favorite with this artist.

Botticelli's Madonnas are of a distinct and peculiar type. In their wistful, unsatisfied expression is seen the reflection of his own spirit as he peered through the still lingering darkness of the mediæval age toward that new light which was just beginning to dawn on the world of his time. This gives his work a peculiar significance; a large part of it shows signs of the conflict between pagan and Christian ideals.

## 26.

### MADONNA, CHILD AND ST. JOHN.

Louvre, Paris.

The charm of this Madonna is felt at first glance but new beauties reveal themselves with every renewed study of it. It is full of exquisite ovals and curves; an artistic happening perhaps, but more likely the result of careful planning on the part of the artist, for he was past master of line.

Botticelli's mind was in a state of perpetual conflict

between his devotion to his religious belief and his devotion to his beloved paintpots and brushes; the influence of his mediæval theology is evident here, although the picture shows more of a feeling for physical beauty than is usual with him. The Virgin's face is wonderfully pure and lovely at the same time it's expression suggests a sorrowful realization of the destiny imposed upon her. The gesture and look of the Child are inexpressibly winning, the touch of the hand on the Mother's neck and the chubby awkwardness of the feet charmingly true to life. The little St. John with his shaggy sheep-skin mantle over his shoulders has the face of a woodland faun—yet it shows a certain spirituality and devotion.

This most charming of Botticelli's many Madonnas has a quaint picturesqueness, a solemn, old-time air about it as well it may have, for it was painted long ago; within only a few years of the date when Columbus first sighted the new world.

## 27.

### CORONATION OF THE VIRGIN.

Uffizi, Florence.

This famous Coronation, often called "The Magnificat" is a tondo—a circular form of picture introduced by Lippi—which in beauty of design and depth of feeling probably surpasses any of Botticelli's numerous works.

The Virgin is represented in the act of dipping her pen into ink to write her song of praise—"My Soul Doth Magnify the Lord," on the pages of an open missal; the Child on her knee, as he guides her hand, looks up into her face as with a sudden flash of inspiration. Two lovely angels with wonderfully spiritual faces and with most graceful gestures place a crown upon her head; three others, said to represent the Medici children, are in attendance upon her. The Virgin has in her face that touch of sadness which Botticelli gives to all his Madonnas.

## THE NATIVITY.

National Gallery, London.

The nativity of Christ was a theme of inexhaustible interest to mediæval painters. Certain conventions were always observed, but there was much scope for the exercise of religious fancy, and the various conceptions are among the most interesting of scriptural scenes. When treated historically, the ox and the ass are never omitted; the expression of pious astonishment often represented on the faces of the two beasts as they discover the Child in the manger is delightfully naive and amusing.

Botticelli has given a most unusual conception of this familiar art subject. The picture was painted after the martyrdom of Savonarola as a proof of the artist's constancy to the great teacher's memory, and of his belief in the fulfillment of his prophecies. In the center of a rough, open shed lies the Child; Mary kneels in adoration and Joseph, a crouching figure on the left, seems overcome with emotion. On either side of the central group are angels telling the "glad tidings;" in the foreground angels and mortals embrace, while in the corners grotesque little devils fly to hide themselves among the rocks. On the top of the shed, three angels read from an open book their song of praise. In the sky above is a wonderfully beautiful and decorative invention— an angelic host circling about singing Hosannahs over the Saviour's birth.

Whatever meaning Botticelli's symbolism may have had for himself, it is not difficult to give one's own interpretation of it. The darkness of the pagan world is typified in the background of dark gloomy trees. The Child born in the lowly stable will bring light to dispel the darkness; he will effect a reconciliation between heaven and earth and at his coming all vice (like the gruesome demons in the picture), will fly to hide itself. Then, as the olive branches borne by the angelic host betoken, peace, gladness and goodwill will return to all the earth.

The two sides of Botticelli's nature are delightfully expressed, in this quaint, old world Christmas Carol in paint.

## SPRING.

Academy, Florence.

Critics have exhausted themselves in argument over the explanation of this remarkable picture, but its full significance has probably never been determined; it is commonly supposed, however, to be an allegory of the seasons. It is Botticelli's most famous composition and was painted for Lorenzo de Medici's Villa at Castello.

To the extreme left Mercury, the god of change, with his wand dispels the clouds of winter, beside him the beautiful group of the Three Graces, lightly clad in transparent raiment, represent the joy and freshness of spring time. "In the center stands the figure of Spring, above whom a winged blindfolded Love is discharging his arrows. The figures to the right represent the three spring months; to the extreme right is March, cold and blue, blowing wind from his mouth and swaying the trees as he passes through them, next to him as if escaping from his grasp is April draped in a blue and white sky. On the hem of her robe green leaves and buds are sprouting and she seems as if precipitating herself into the arms of May who, erect and sedate, fully clad in a flowery robe, scatters blossoms as she passes." This work, so entirely different in feeling from the early *Madonna and Child*, is an embodiment of the Renaissance spirit—the love of nature, the delight in the beauty of classic forms and subjects.

Here Botticelli, having put aside all mournful forebodings and "speculative musings," has given utterance to that fullness of delight in the return of spring which was a favorite theme with the Tuscan poets. Every figure is instinct with life, while the leaves and blossoms seem literally dancing in the breeze. The Three Graces, in their gauzy fluttering draperies, with the exquisite rhythm of their light, graceful movements, are among the finest figures in the Italian Renaissance. No one quite equalled Botticelli in giving that subtle sense of motion which was an integral part of so many of his works.

## Umbrian School.

Umbria, a province a little to the south of Florence, has been called the "Galilee of Italy," because of a certain sanctity and religious sentiment which distinguished the Umbrian School; for although painting flourished in the small towns and retired valleys, the older traditions and religious feeling survived in them long after it had been superseded elsewhere, hence the Umbrians held fast to their sentiment, their detail, and their gold ornamentation. Cheerful sentiment and moral teaching with a deep sense of spiritual beauty, brilliance of color, simplicity and devoutness of work were characteristics of Umbrian art.

On account of the picturesque nature of their surroundings, the Umbrians developed a strong feeling for landscape; this branch of painting, particularly as used for backgrounds to produce an effect of space, became one of the distinguishing features of the school. Perugino was its typical master, and Raphael marks the culminating point of Umbrian art, which after his time degenerated into the conventional sentimentalities against which the pre-Raphaelites revolted.

### DA FORLI.

1438-1494.

Umbrian.

Melozzo da Forli, of whom little is known, was architect as well as painter. The few remaining fragments of his work show boldness, originality and strong decorative qualities. He is best known by his Musical Angels, as they are called, which are almost as popular as those of Fra Angelico.

## 30.

### ANGEL WITH VIOL.

Sacristy of St. Peter's, Rome.

Melozzo's frescos originally decorated the old Church of the Apostoli, Rome, but the little that was left of them was removed to the Quirinal and to the Sacristy of St. Peter's.



The angels were figures in a mural painting of the Ascension of Christ, which is unfortunately almost entirely destroyed. They are original, uncommon conceptions, more human and less sentimentally angelic than the usual representations of angels. The one with viol is a noble, youthful being who seems inspired by the spirit of music.

### PERUGINO.

1446-1524.

Umbrian.

The Umbrian sentiment and color are most fully shown in Perugino. In him is found also a religious feeling somewhat akin to that of the painter monk of San Marco. Fervor, tenderness and devotion characterized his art which, however, was more human than Fra Angelico's, for while religion still held with the Umbrians, it was becoming materialized by the beauty of the world about them. The slight graceful figure with the head sentimentally inclined to one side and the oval face full of wistful tenderness, are easily recognized as the Perugino type. This master excelled in the portrayal of calm, contemplative scenes composed of few figures arranged in simple attitudes. His early work is by far his best. Imbued with a love of gain, he fell into the habit of repeating himself, until some of his later pictures are painfully mechanical. Perugino greatly influenced Raphael's early work, was the chief exponent of the Umbrian School and the last representative of the old superstitious art.

## 31.

### VIRGIN ADORING THE INFANT CHRIST.

National Gallery, London.

*The Adoring Virgin* is the central panel from the triptych of the Pavia altarpiece. This Virgin with her three attendant angels represented against a background of beautiful Umbrian scenery is very typical of Perugino. The impression of spiritual isolation which the picture produces is largely due to the effect of receding distance and the luminous infinitude of sky.

The quiet hills, the formal trees which repeat each other one on either side, the lovely placid river as well as the attitude and expression of the Virgin, all tend to convey a sense of peace and spiritual repose.

The sense of calm which pervades the picture is felt in many of Perugino's best works although he has seldom risen to the spirituality of this one. He was very successful in giving a sense of spaciousness to his compositions and in interpreting the sentiment he wished to express by the setting. This simple Virgin, so full of sweetness and humility would seem sadly out of place seated upon the magnificent throne occupied by Bellini's stately Madonna. The treatment of the two pictures form an interesting comparison, since each artist has so successfully adapted his surroundings and accessories to the types and sentiments he wished to portray.

## 32.

### VIRGIN AND CHILD.

Louvre, Paris.

Perugia, although full of treachery, intrigue and evil living, was yet, one of the most pious cities in all Italy, for large numbers of men and women sought refuge from the turmoil about them in a life of spiritual solitude and devotion. Perugino's Virgins and angels are personifications of these devout "self consecrated" beings which he saw around him. This doubtless is one reason why his Madonnas seem made from the same model. They all have the same inclination of the head, the same unconsciousness of surroundings, the same absorption in inward spiritual ecstasy. This circular painting represents the Virgin and Child enthroned between St. Rosa on the left and St. Catherine on the right. The graceful figures with their drooping heads and purity of expression are characteristic of the artist so, also, is the glimpse of Umbrian landscape in the background.

## FRANCIA.

1450-1517.

Bolognese.

The school of Bologna so prominent in later Italian art, reached the culmination of its early period in its founder, Francesco Francia. This painter had little in common with the great Renaissance movement which was surging forward on every side, but like Fra Angelico, derived his inspiration entirely from religious subjects. His work shows Perugino's influence and ~~in~~ sentiment is more Umbrian than Bolognese. (The Bolognese followed Paduan methods.) While he added little that was new, he combined the technical perfection of the fifteenth century with the Christian motives which influenced the earlier artists.

## 33.

### PIETA.

National Gallery, London.

The *Pieta*—the dead Christ in the arms of his mother—is one of the events of the Passion Cycle and as the name indicates, represents the Virgin and angels weeping over the dead body of Christ. Francia has filled the picture with a solemn touching aspect of sorrow which befits the subject. The Christ rests in the sleep of death on his mother's knees, but instead of the usual saints the Virgin has for attendants two bright haired angels, one of whom reverently supports the head, while the other folds his hands in silent worship at the Saviour's feet. It is a most pathetic picture, beautiful in color, exquisite in finish and filled with a spirit of grief.

DA VINCI.

. 1452-1519.

Florentine.

The high tide of the Renaissance in Italy was reached with three great names, Leonardo da Vinci, Michael Angelo and Raphael. Leonardo, the first of the trio, was a man of

universal genius and remarkable versatility who stood far in advance of his time. The closing years of the fifteenth century and the first half of the sixteenth witnessed the full development of painting; a climax hastened perhaps, by the added impetus given to art by the advance of sixteenth century artists in the knowledge and use of chiaroscuro.

Leonardo was the great innovator in this matter of light and shade. Heretofore, color had been used pure, and light with only enough shading introduced to give relief to figures. Leonardo realized the value of shadow not only to secure perfect modeling, but to produce emotional, poetical and illusive effects. He succeeded in giving to his figures a roundness and relief heretofore unknown, besides imparting to his compositions a certain elusiveness which is their chief attraction and his distinguishing characteristic. A scientific investigator concerned always with the mysteries of nature of human life and the human spirit, the few remaining works by his hand are quite as interesting psychologically as pictorially.

Leonardo made many changes in the technique of painting, exerted an extraordinary influence over his contemporaries and left traces of his passage in numerous departments of art. Architect, engineer, sculptor, musician, painter—these are but few of the titles earned by this magician of the fifteenth century.

### 34:

#### VIRGIN OF THE ROCKS.

Louvre, Paris.

The *Virgin of the Rocks* is a type which belongs to Leonardo alone and suggests no other master. Everything in it is significant and new; the motive, the treatment of form, the pyramidal grouping and the new pictorial value given to light and shadow.

The picture takes its name from the peculiar setting of wierd looking rocks—an arrangement the artist has used to entice the imagination and assist in carrying out the spiritual significance with which he was always concerned. One finds

in the work much of that feeling of the mystery that lies behind appearances; a feature characteristic of Leonardo. The smile of the Virgin has a suggestion of the evasiveness seen in the face of the Mona Lisa. The face of the angel is particularly lovely and the children's forms are finely modeled.

The picture has greatly darkened with the years, yet in the drawing and foreshortening of these little figures one can still see something of the technical skill of the artist while the management of light and shade shows his mastery of *chiaroscuro*. The great master's treatment of this feature was a revelation to his countrymen. With Leonardo was revealed a new power in art—the embodiment of *abstract* qualities. His greatest charm lies in the subtle hidden meanings which seem to abide in his works.

### 35.

#### MONA LISA.

Louvre, Paris.

This portrait of the wife of Francesco del Giocondo, perhaps the most famous portrait in the world, has probably been the cause of as much speculation and comment as any picture ever painted. Whatever it may have lost of its once exquisite freshness and color, its spell is as potent, as compelling today as it has ever been during the four centuries since it left Leonardo's hand.

Only the upper part of the figure is visible, the costume is simple in the extreme, a far-reaching landscape forms the background. With no remarkable beauty of feature, color or composition its subtle fascination lies in the expression of the eyes and in the baffling, strangely haunting smile. Just what idea Leonardo was endeavoring to embody will doubtless always remain a matter of conjecture, but it was evidently something beside the painting of an individual portrait. A suggestion of the same expression is traceable in several of his pictures, particularly in his Madonnas. Some abstract idea for which the smile stands seems to have haunted him. This inscrutable creature has sounded the depths of all knowledge,



has tasted all experience, yet, from her seeming familiarity with every thought one brings to her she might have been painted yesterday. With every passing glance the expression varies; to every mood or attitude of mind it responds. The smile is appealing or repelling, lovable, disdainful or cynical but always secure in the possession of its secret.

One wonders if Leonardo endeavored to embody in the face of the *Mona Lisa* the spirit of the insolvable, impenetrable mystery which shrouds every individual personality.

### 36.

#### THE LAST SUPPER.

Santa Maria della Grace, Milan.

The Last Supper, painted near the close of the fifteenth century, is now but the pale ghost of its former glory, Leonardo's propensity for experiment having in this case resulted disastrously. The vicissitudes of time have also greatly damaged the work; the present copy is from a drawing made from the decayed original. It is the first masterpiece of the third period—the glorious period of the High Renaissance in Italy. The fresco is twenty-eight feet long, the figures more than life-size and the work was two years in painting.

Leonardo has seized that moment of far-reaching significance when the company is thrown into consternation by the words—"One of you shall betray me." The figures are grouped in threes; on the right are James, Thomas and Phillip, Matthew, Thaddeus, and Simon; on the left, John, Peter and Judas, then Andrew, James the less, and Bartholomew. Jesus is the central figure. His exclamation has thrown the disciples into confusion. Some are stunned by the enormity of the charge, others are vociferous, indulging in violent gestures of indignation or denial; each betrays his appropriate temperament in corresponding attitude and action with a wonderfully varied rendering of individual character. The Christ alone remains calm and silent.

The arrangement is so simple it would seem as if the story could have been told in no other way, yet, in this very simplicity, Leonardo has achieved the triumph of the highest art.

## PINTORICCHIO.

1454-1513.

Umbrian.

Pintoricchio, another artist of the Umbrian School, was an assistant but a strange contrast to Perugino. Caring little for the simple, reverent scenes of the former master, he revelled in motley crowds, splendid costumes and sumptuous settings. Though not a great artist, he was an interesting one owing to his realism which led him to introduce into the various subjects that he painted, innumerable details illustrative of the manners and customs of his day. He showed little deep feeling, little attempt to attain a lofty ideal, but his invention seemed endless. He delighted in the most minute execution, in the brilliant use of color and lavish use of ornament. He is most noted for his frescos, particularly those in the Borgia apartments in the Vatican.

### 37.

#### PORTRAIT OF A BOY.

Royal Gallery, Dresden.

One of Pintoricchio's most interesting small pictures is the *Portrait of a Boy*—a work of his early period. The figure is slight, but not graceful, the modeling noticeably wooden; evidence that Pintoricchio had not entirely freed himself from Byzantine stiffness of form. In the background, particularly in the trees, Perugino's influence is unmistakable. This is evidently a sober, unsentimental youth, with a marked individuality. The artist has cleverly suited the style of dress and arrangement of the hair to a certain prim quality apparent in the little fellow.

### 38.

#### ST. CATHERINE OF ALEXANDRIA BEFORE HER JUDGES.

Borgia Apartments, Vatican, Rome.

In the Hall of Saints in the Borgia apartments of the Vatican is to be found this fresco, one of the most splendid by

Pintoricchio's hand. "In the sunny landscape, divided in the center by a triumphal arch, a vast concourse of people is gathered; philosophers, courtiers, Turks and Eastern potentates with pages and soldiers and richly caparisoned horses—the reds, blues, and greens of their apparel heavy with gold embroidery and gleaming jewels, mingling in a gorgeous yet subdued glow of color. To the left, seated on a marble throne, is the Emperor Maximinus, in a robe that glitters with gold ornaments, listening to the discourse of the youthful St. Catherine of Alexandria, who, clad in a blue gown embroidered in gold with a long red over-mantle, earnestly expounds the doctrines of her faith."

In this fresco Pintoricchio is seen at his best, for he was above all a decorator; before everything else he loved gold and used it here with magnificent effect. Concerned particularly with the general impression produced, he achieved in his frescos a splendor of color, a sumptuous richness and brilliancy which must have been dazzling in their pristine freshness.

### FRA BARTOLOMMEO.

1475-1517.

Florentine.

The same Dominican convent which once numbered Fra Angelico among its brothers, gave the world another painter who was reckoned among the foremost masters of the sixteenth century. Fra Bartolommeo forms the connecting link between the artists of the early Renaissance and the Golden Age; his contributions to the art of Italy were in the departments of composition and color. He carried to a great degree of perfection the scientific scheme of grouping, built upon geometrical principles, attempted by Leonardo. Pyramids, triangles and other simple figures formed the basis of his system. A sincere, religious painter, he gave utterance to his reverent thoughts in the more perfect art language of his age, greatly developed the principles of Leonardo and prepared the way for Raphael, whose early work he influenced to some extent. His color, once fine for Florence, is now much injured by the use of black pigments in the shadows. This practice, which was

followed by a number of the old masters, has caused the ruin of many fine compositions.

### 39.

#### MADONNA, CHILD, ELIZABETH AND ST. JOHN.

Collection of Sir Frederic Cook, England.

The year before Fra Bartolommeo died, he painted this Madonna which is in the pyramidal form of composition so much a favorite with him as well as with later artists. The Virgin, the little Christ, Elizabeth and St. John are represented under the spreading branches of a palm tree, behind them a beautifully painted landscape stretches away into the distance. The work is of the pastoral type, afterwards perfected by Raphael. It is an oft repeated subject, but the artist has given an exquisite representation of it both in the symmetrical grouping and in the wonderfully sweet expressions of the faces of the Virgin and Elizabeth. The attitudes of the children are particularly appealing and affectionate.

### 40.

#### DEPOSITION.

Pitti Palace, Florence.

The moment's pause at the very foot of the cross when the body is laid upon the ground is, properly speaking, the Deposition, though the representation is similar to that of the Pieta. Fra Bartolommeo has given an effective representation of this frequently painted subject. The lifeless form of the dead Christ is rendered with wonderful flexibility; the body is sustained by St. John, the fine figure of the Magdalen embraces the feet, the Virgin tenderly supports the head. The background is a somber, gloomy landscape in keeping with the subject and the hour when the scene is depicted. It is interesting to compare the three famous treatments of this subject which hang in the collection.



LUINI.  
1475-1533.  
Lombard.

Lombardy is one of the loveliest districts of North Italy. Her painters were natives of small villages and the character of their art reflects that of their surroundings. Luini is the chief of his school, and, according to Ruskin, stands alone in uniting exceptional art power with untainted simplicity of religion. A faithful follower of Leonardo da Vinci, he so closely adapted his style to that of the greater master, that many of their works have, until recently, been commonly confounded. Later he developed his own manner and while he is less profound, lacks the strength and boldness of Leonardo, in sympathetic charm, a certain primitive simplicity, grace, and purity, he fills his own place.

41.

MADONNA OF THE ROSE HEDGE.  
Brera Gallery, Milan.

In this lovely Madonna, the Child, with its expressive far-seeing eyes, recalls Raphael, but the Virgin's face suggests Leonardo's influence. There is just a hint of the subtlety of expression seen in the face of the Virgin of the Rocks.

She is seated in front of a trellis covered with white roses, the little Christ with a most natural movement is turning to pick the columbine in the flower pot at his side. In sentiment and feeling, the work is entirely characteristic of Luini whose pictures take high rank, not only because of their excellent composition and technique, but because of their grace, purity and spiritual expression.

SODOMA.  
1477?-1549.  
Siennese.

Early Siennese painting is characterized by calmness and devotion. The glory of the school was not permanent, but it



heralded the sunrise. In the churches and academy of old Sienna, one may study the dawn of national art. Sodoma was a gifted pupil of Leonardo who belonged to the great movement of progress which characterized the last of the fifteenth century. He was the last great representative of the Siennese School and was an eminent, but not a great artist, who is seen at his best in his single figures. In some of these Sodoma reached a high degree of perfection.

## 42.

### ST. SEBASTIAN.

Uffizi Gallery, Florence.

*St. Sebastian*, Sodoma's masterpiece, was originally intended to be used as a standard or banner to be carried through the streets in times of pestilence, St. Sebastian being the patron saint against plague. In the legends, Sebastian is a Roman soldier whom neither threats nor persuasions can induce to abandon the Christian faith. The expression of the face is refined and spiritual in its obliviousness of the piercing arrows, the manifestation of suffering, just enough to mark the martyred saint, but not enough to mar the splendid beauty of the figure. This picture is typical of the Renaissance at this period, combining as it does, the physical beauty of a Greek marble with a Christian spirit of martyrdom. The classical spirit is still further enhanced by the lovely landscape setting.

## German Painting.

While the Renaissance, with Leonardo, Michael Angelo and Raphael was reaching its zenith in Italy, in Germany, it was about to dawn. The awakening in the North was later and much more gradual; indeed German art gave evidence of little strength and individuality until the sixteenth century. It showed the predominance of the religious subject, reflected the serious nature of the German folk, and as a whole was more devoted to the representation of character than of beauty. Thus early German art is in harmony with the stricter view of religion and theology which produced the Reformation.

Passing from the work of the Italian to that of the German painters, one is at once impressed with the great contrast between the art of these two peoples. The Italian race, under sunny skies, had developed an instinctive love of the beautiful, which revealed itself in classic forms, grace, light and color. The Germans, in a sterner climate, retained the energy that carved its way through their native forests, with not a little of the gloomy romance that haunted their dark shadows. The qualities of diligence, precision and a certain mysterious gloom are, therefore, reflected in their works. Their homely realism is, at first, less pleasing than the more ideal conceptions of the Italians, yet in time one comes to admire their absolute sincerity, their simple directness of representation. Their work, moreover, is historically valuable, the quality and character of the people coming to us truthfully through their art.

The school is characterized by a stern ruggedness, a love of minute detail and a sort of dramatic earnestness, the nature of the revival here being more moral and intellectual than artistic. Later, Germany came under Italian influence. It was not successfully assimilated, however, until the time of Rubens.

DURER.  
1471-1528.  
German.

The man who stands first in the German art of the Renaissance, who best typifies the art of his country, and who was to place the German School in the front rank of art centers, was Albrecht Dürer. It is to Nuremberg one must go to know this most peculiar and original genius. His personality seems to penetrate every nook and cranny of the quaint old mediæval town. He was remarkable for the vigor and strength of his imagination, but had withal a strange, fantastic method and spirit particularly characteristic of himself. Many of his works are singular, almost grotesque, and far from beautiful. His fame is in a large measure due to his engravings. In this art he stands alone on the heights, with scarcely an equal in the four centuries since his day. His drawing shows a tendency to stiff, sharp lines; evidence that his scrupulous exactness which found its best expression in his engravings, crept into his paintings and interfered somewhat with a free technical treatment.

Although he assimilated something of the art of both Flanders and Italy, he remained staunchly a German in race, method and inspiration. His influence over his countrymen was enormous and his style was followed through the sixteenth century.

43.

MADONNA OF THE FINCH.  
Emperor Frederick Museum, Berlin.

How decidedly Dürer's national characteristics are shown in this very typical Madonna. It was painted during the artist's sojourn in Venice and shows something of Italian influence, yet, for the greater part, it is German both in conception and spirit.

The Virgin is a true German mother while the background and foreground which are crowded with minute details, bespeak the hand of a northern country artist. It is one of

the most charming of Dürer's pictures and is still quite fresh in color. The golden haired Madonna, the two cherubs with rainbow hued wings, holding the elaborate crown of flowers, bear a resemblance to the artist's great picture of the "Feast of the Rose Garlands," painted about the same time. The landscape background shows a picturesque bit of old world quaintness. The Virgin holds the Child, who is seated upon a cushion of red velvet; in his right hand he holds what is known in Germany as a "*Lutscher*—a little linen bag filled with sugar," on his left arm is perched a bird, probably a finch. St. John presents the Madonna with a bunch of lilies-of-the-valley, while the angel at the left holds the reed cross emblematic of the saint. The picture lacks in spirituality, perhaps, but is happy and tender in style.

The figures of the little Christ and the angels are particularly graceful, showing southern influence and comparing favorably with some of the Italian creations.

#### 44.

### PORTRAIT OF THE ARTIST.

Alte Pinakothek, Munich.

Dürer, like Rembrandt, took delight in painting his own likeness.

This portrait, which contains a reminder of the head of Christ, is probably the best known and was painted at the age of thirty-three. The face is unusual. It reveals directness, thoughtfulness, dignity and perhaps a consciousness of personal worth. Here, as everywhere, Dürer has worked out the smallest details with patient, microscopic accuracy. The hair is beautifully painted; it is touched with the utmost minuteness, yet the silky, flowing texture is not lost. The coat or robe has received equal care; the dashes of light and the delicate brush work on the fur of the collar are so cleverly managed as to make the identity of the material unmistakable.

Dürer, always minute in the features of hair, cloth and flesh, shows here that studied care of outward appearances so typical of German art—an art more attractive for the charm

and beauty of its detail, than for the general impression produced.

HOLBEIN.

1497-1543.

German.

Just at the close of the fifteenth century arose the second greatest German genius of the period, Hans Holbein the younger, an artist widely different from Dürer in work, temperament and point of view.

Dürer was an idealist and a religious painter. Holbein was emphatically a realist. He delighted to represent the prosaic, the matter of fact, and found his material in the actual life about him. He had more of a feeling for grace and beauty, but less of the romantic spirit than his contemporary. He is particularly famous as a portrait painter, acquiring a reputation for wonderfully accurate vivid likenesses. While his portraits show little imagination, yet his realism is so correct, his expression so natural, his heads so forcibly finished that he ranks in this branch of painting with the most renowned of any age or country. He painted religious themes, but with little real spiritual significance.

Holbein's later years were spent in the English court, in the service of Henry VIII.

## 45.

GEORGE GYZE.

Berlin Gallery.

It was during Holbein's sojourn in England that he painted one of the finest bits of portraiture in existence—the likeness of a young German merchant of the Steelyard—one “Gyze, resident in London.” The picture is full of color, contains a wealth of accessories and is painted with that perfection found only in German and Flemish pictures.

The subject, evidently in his counting house, is surrounded by the various objects which belong to his occupation; his ink, papers, ball of string, scales—all at hand ready for



immediate use; beside, just for a touch of beauty, is a vase holding a carnation or two. Each one of these numerous items is an interesting study in itself. Holbein must sometimes have stepped back from his easel to get the effect of his work as a whole, for the details do not in the least detract from the importance of the figure; on the contrary, they rather assist in giving a feeling of intimacy with the merchant and his surroundings.

The picture—as an artist would put it—is a real triumph of well controlled elaboration. The eye is carried over every inch of the canvas, yet is always brought back to the center of interest—the refined, masterly head of the man himself. The portrait forms a marked contrast to the *Man with the Glove* by Titian; a work entirely opposite, both in its conception and treatment.

## 46.

### MADONNA OF THE BURGOMASTER MEYER.

Grand Ducal Palace, Darmstadt.

The one religious picture which has placed Holbein beside the great Italian painters of the Church, is this altarpiece painted for Burgomaster Meyer of Basle. At this period art in Germany was stimulated by wealth rather than by devotion; rich churches and burghers often gave large commissions for the adornment of their altars and council rooms, many wealthy families having their own Madonna in memory of some deliverance, or to ward off misfortune. This famous picture was ordered as a votive offering to the Virgin for the recovery of the Meyer baby from a dangerous illness.

According to one of the many interpretations, the Virgin appears to the family with her own Child in her arms which she puts down, taking up the Burgomaster's baby instead. The somewhat formal arrangement of the group expresses at once the Virgin's dominance and her benign protection; her standing attitude brings her head and shoulders above the kneeling figures about her and the rounding arch of the odd little alcove where she stands has the effect of adding a good

deal of stateliness and dignity to her really mild, gentle figure. The kneeling woman nearest the Virgin is supposed to be the deceased first wife of Meinherr Meyer, arrayed in her burial clothes. Besides her kneels the second wife, an anxious looking dame in a fashionable collar and head dress. In the foreground, slender and demure with her own best head dress over her closely braided hair, kneels the daughter of the house. The young son and the debatable baby are grouped with the Burgomaster on the opposite side.

Holbein has quite successfully avoided monotony in the poses; no two faces are looking in the same direction, no two have the same expression, but each has an interesting individuality. The figures, if not so idealistic as those of Italian Madonnas, are quite as sincerely devout. This masterpiece of German art is full of simplicity, dignity and serious impressiveness.

### MICHAEL ANGELO.

1475-1564.

Florentine.

To find further developments in art, one turns again to Florence, this time to consider Michael Angelo, perhaps the greatest master of the Renaissance. In the early part of the fifteenth century, Italy, now in a state of great agitation and disorder, was already upon the road to her downfall. The Titanic figure of Michael Angelo stands as the embodiment in art of the contention and tumult of this period.

Endowed with a somewhat peculiar temperament he had little in common with the tastes of his fellow painters. Beauty of nature, tenderness of sentiment, even loveliness of feature, made little appeal to him. His supreme interest was in the human form; this sufficed to convey all his messages and was the vehicle through which he expressed every variety of feeling. It is not only in the faces of Michael Angelo's figures that one looks to find what the master has to reveal, but in the torso, the limbs and the straining, quivering muscles. A sculptor even when he wielded his brush, he replaced lines of grace by lines of power, sentiment and tenderness by colossal strength

and profound impressiveness. In fact, he took up his brush under protest and was not so much a pictorial painter as a creator of forms and ideas; in color, light, air and perspective he was behind his contemporaries.

His art was a revelation of the strength of his own nature. His work leaves the impression that the innate force of the man and the scope of his wonderful imagination was even greater than his power to express it. Though called the glory of all art of all time, he stood an isolated solitary figure, a law unto himself. He had no followers worthy of the name.

## 47.

### CREATION OF ADAM.

Sistine Chapel, Vatican, Rome.

On the Sistine's vault is probably the grandest piece of decoration in the world. These frescos—a series of scenes representing the history of the world from the day of creation until after the flood—are Michael Angelo's greatest achievements as a painter.

Before these works of the great master can be appreciated, it is necessary to enlarge one's conception of beauty beyond the idea of mere loveliness of color, sentiment, or classic physical perfection and to include the essential abstract qualities of beauty belonging to energy, character and significance. Such a conception is the *Creation of Adam*, although here Michael Angelo has approached nearer to physical beauty than in many instances. Never before nor since has the old Hebrew story found such an interpreter. It is a majestic impressive representation, universal in its scope and sublime in its inspiration. The Almighty hovers above, with a choir of angels enclosed in the swelling folds of His mantle; from under His arm looks out the startled, wondering face of Eve. As He touches the drooping fingers of the outstretched hand of Adam, the divine spark rouses into life the being He has made to have dominion over the earth—a marvelous awakening.

This significant conception is truly said to be grander in ideas and composition than any other the world has ever known.

## 48.

### HOLY FAMILY. Uffizi Gallery, Florence.

Michael Angelo said himself that he was more of a sculptor than a painter. He disliked oil painting—which, he declared, was fit only for women and children. *The Holy Family*, one of the few easel pictures painted by his hand (even this was painted unwillingly) contains little reminder of Perugino's or Raphael's conception of the subject. But it is very like Michael Angelo.

The Virgin, seated in front, is a strong vigorous woman, whose attitude is unusual and whose face is neither spiritual nor pleasing. Her body shows a fine display of muscles as she turns to lift the Child who also shows little of divinity, and is really a study in anatomy and foreshortening. The nude sculpturesque figures in the background are strangely out of keeping with the subject. Michael Angelo's aim is supposed to have been not so much a representation of the tender sentiments of the Holy Family as the solution of a definite artistic problem—how to express the greatest amount of action in a very limited space.

The work is characteristic of the artist, in that it is more like a bas-relief or a colored cartoon than a painting. It is masterful in modeling, full of vigor and force, but lacks the spiritual significance, grace and sentiment found in similar subjects by other artists.

## 49.

### THE LAST JUDGMENT. Sistine Chapel, Vatican, Rome.

This colossal composition, one of the latest and most monumental works of Italian art, is a fresco over the altar of the Sistine Chapel, filling a space sixty feet high by thirty broad. It is one of the last by Michael Angelo's hand, was painted when he was sixty years of age, and occupied eight years in



painting. In it he gratified his supremest desire—to be able to realize all the possibilities of movement, position, foreshortening and grouping of the nude human form. .

The fresco is now so blackened with the smoke of burning incense, that at first sight it appears like a stormy sky with shifting clouds gathering from all sides; after a few moments the composition slowly unfolds itself.

Christ, the avenging Judge, with Mary clinging timidly to his knee, forms the center; an immense circle of saints, each with his appropriate emblem in hand, surrounds him; below are the archangels hastening to earth, the blasts of their trumpets proclaiming inexorable judgment; from the depths below on the left, arise the awakened dead; opposite on the right Charon in his boat strikes with his oar those who are attempting to climb into it; above him, also on the right are the doomed, a crowd of struggling, writhing shapes striving to reach heaven, but thrust down by angels and devils. Quite above the circle of the elect, are the blessed, bearing the instruments of the death and sufferings of Christ. The work contains over two hundred figures and is said to have been first exhibited to the public on Christmas Day, 1541.

## 50.

### THE CUMEAN SIBYL.

Sistine Chapel, Vatican, Rome.

On the Sistine ceiling, seated with the prophets of old, are the Sibyls, the prophetesses who were to the Gentiles what the prophets were to the Jews,—the foretellers of the coming of the Redeemer. There are some curious and interesting traditions pertaining to the origin and teachings of this peculiar race of women. Michael Angelo has interpreted their several offices and attributes in his own original manner, and none more strikingly than those of the *Cumean Sibyl* who foretold the Nativity in the stable.

Legend says that six centuries before Christ, she came three times to Tarquin, King of Rome, to sell him nine books of prophecy. Each time he refused to buy she burned three;



the third time he bought the last three, paying the price of the original nine. For centuries these books were under the care of the priests in the Capitol, where they were consulted at trying periods of the nation's history, until they were destroyed at the burning of the temple of Jupiter in 3 B. C. This super-human figure breathes mental energy in every physical detail as with intense gaze she peers into her book of prophecy which holds all mystery and all knowledge.

These figures of the Prophets and Sibyls are among the highest examples of Michael Angelo's power as well as among the most forcible expressions of the Italian Renaissance.

RAPHAEL.

1483-1520.

Umbrian.

For two hundred years, since the time of the awakening by Cimabue, artists have been working toward the highest development of art, each adding his mite toward this achievement. Into the latter part of the fifteenth century came Raphael Sanzio, an artist who occupies a unique place; not because he contributed anything new or great, but because he united and assimilated the best that his predecessors had given—thought, form, expression, beauty—and sought by a union of these elements to produce perfect harmony. So well did he succeed, he is often called the Harmonist of the Renaissance.

For his period and school he was quite remarkable technically. In composition he excelled. Even in color he was good for Florence, though not equal to the Venetians. His work is marked by serenity, grace and naturalness of the human figure, beauty, gentleness and tenderness of expression. But it is because his art, apart from its technical skill and charm, combines so admirably the religious and the pagan feeling,—the personal intensity and reverence of the one with the impersonal serenity and happiness of the other,—that he holds a place distinct from any other artist.

## MADONNA OF THE GRAND DUKE.

Pitti Palace, Florence.

The earliest Madonna pictures known are of the portrait style, are of Byzantine or Greek origin, and were brought to Rome from Constantinople. This type remained practically unchanged until the thirteenth century. With the dawn of the Renaissance this form passed out of vogue, giving place to more elaborate styles. The first Madonna painted by Raphael after he left Perugino was the incomparable *Madonna del Granduca*, in which he returned to the simple early representation.

There can hardly be a more conclusive argument for the pre-eminent genius of this artist than the fact that the picture was painted when he was but twenty-one. It is one of the few Madonnas in which only the Virgin and Christ appear. The draperies are of the simplest, the only bit of symbolism introduced is the thread-like halo above each head. It was once bought for the equivalent of about twenty dollars. Afterward it was purchased by the Grand Duke Ferdinand III of Tuscany, who was so devoted to it that he had it always in his apartments or carried it about with him on his travels.

The composition is one of absolute simplicity. The figures of both Madonna and Child are marked by vertical lines, the only deviation being the direction given to the Virgin's head. Her face, with its exquisite oval, its softly drooping eyes and infinitely sweet, tender expression is appealingly lovely.

The Ducal Madonna combines the spiritual and earthly elements to a remarkable degree; it shows a mingling of the last touches of reverence and solemnity of the Umbrian School with the earthly, more material beauty which were characteristic of the master's later Florentine style. The atmosphere of Perugino still breathes from this tranquil picture.

## 52.

### LA BELLE JARDINIÈRE.

Louvre, Paris.

It was not until the sixteenth century that the pastoral Madonna, in its highest form, was first produced, for many centuries passed before artists turned their attention from figure painting to natural scenery. Raphael has a group of these which is unique as nature idyls.

*La Belle Jardinière*, known to all the world as the Beautiful Gardener, is one of the very famous examples of the type. This masterpiece of composition is grouped in Raphael's favorite pyramidal form and has for a setting an ideally beautiful bit of Tuscan landscape, showing distant views of hills, towers and placid water. The Virgin, with the Child and the little St. John, are seated in the near foreground on a grassy knoll, while all about them are flowers and grasses painted with great care for detail. The figures seem to belong to the landscape as naturally as the blossoms around them.

Here is no subtlety, no strong emotion, no mystery, except the wonderful, beautiful mystery of placid childhood and maternal love. The simple sweetness and serenity of *La Belle* belong as much to the atmosphere of the open fields as the mysterious smile of Leonardo's Virgin to her shadowy surroundings. The background shows the influence of Perugino; the wide stretch of Umbrian landscape is very similar to that found in the earlier master's "Adoring Virgin."

## 53.

### PARNASSUS.

Stanze, The Vatican, Rome.

The qualities of the artist in which Raphael remains most unapproachable, are illustration and composition. When he was twenty-five he was summoned to Rome, by Pope Julius II, to assist in decorating the chambers of the Vatican. In these frescos Raphael had ample opportunity to exercise his power

as a "space filler". He was confronted with trying difficulties, however, as the spaces were many of them awkward to fill.

No fresco in this room is, perhaps, more pleasing than *Parnassus*, and none more poetical in conception. On the left is the stately figure of the blind Homer and further in the background Dante and Virgil are recognizable. Below are Petrarch and Sappho. On the right, in the lower corner, are Pindar and Horace and behind them a group supposed to be contemporaries of Raphael; many of the figures have not been satisfactorily identified. There are interesting differences between this and Mantegna's version of the same theme.

## 54.

### CHRIST'S CHARGE TO PETER.

South Kensington Museum, London.

Among the multitudinous activities of Raphael's short life of thirty-seven years, was the designing for Pope Leo X, a series of ten great subjects from the New Testament to be woven in tapestry. The cartoons for these works were painted in *tempera* colors, were finished in 1516 and taken to Brussels where the tapestry was to be woven. Seven of them remained there until 1630, when they were bought by Charles I., on the advice of Rubens, and taken to England. These celebrated works, now in the South Kensington Museum, London, are, on the whole, Raphael's most triumphant achievement along the line of design and academic composition.

The one reproduced here represents Christ's repeated charge to Peter—"Feed my Sheep." At the left stand the disciples; Peter kneels slightly in front, gazing intensely upward into the face of Christ who emphasizes his command by a vigorous two-fold gesture. The chief interest of the work centers in the varied expressions which animate the group of the disciples. The nearest, attracted by the radiant figure of the Christ, are ready to fall, like Peter, on their knees; those immediately behind show hesitation, doubt and a casting of inquiring glances, while the last hold back in pronounced distrust.



Raphael's conception of the theme is of particular psychological interest.

Although the cartoons were cut into strips to accommodate the weavers, they have been so carefully pieced together they seem quite perfect. The color is still fine, and each scene shows that happy union of the classic with the modern spirit that only Raphael could make harmonious. These cartoons alone were enough to found the master's fame.

## 55.

### SISTINE MADONNA.

Royal Gallery, Dresden.

The worship of the Madonna began as early as the year 403. She was first looked upon merely as a mediator who might be implored for intercession before an offended God, therefore the early representations were symbolic, severe and forbidding, but as art and Christianity advanced, there was an increase in the dignity of the Virgin and in her importance as an individual. As the human element crept in, it is interesting to follow the gradual evolution into the Madonna as a revelation of motherhood. The Byzantine gilded settings, jeweled draperies and heavy haloes have disappeared; the robe is simple, the halo, if represented at all, is by a thread-like circle; instead of the elaborate throne, the Virgin is portrayed in the clouds or with a landscape background.

From the stiff, conventional form of Cimabue's Virgin through many and varied types, the highest ideal is reached in the *Sistine Madonna*, the last and greatest of the forty Madonnas painted by Raphael and now occupying a special cabinet in the Dresden Gallery. It needs to be seen there in that quiet room and approached in a reverent spirit to be fully appreciated. Through the parted curtains one seems to be looking into the very heaven of heavens; a cloud of cherub faces fills the air, from the midst of which the Madonna moves steadily forward, carrying forth her Child to the service of humanity. It is thus she becomes one of "His witnesses unto the people" and presents him to the world for the fulfillment



of his calling. The inexplicable expression which Raphael gives to his Child Christs reaches its height in the face of this Child.

The finishing touch to the whole is given in the two enchanting boy angels, who complete this great composition which belongs to no special epoch, exemplifies no particular religious creed, but exists for all mankind.

DEL SARTO.

1486-1531.

Florentine.

Immediately after Leonardo, Michael Angelo and Raphael, into the most exacting period of the Renaissance came Andrea del Sarto. The age demanded not only the greatest technical equipment, but the greatest spiritual gifts, and it is perhaps due to his lack of the loftier qualities of imagination and sentiment that Andrea stops just short of perfect fulfillment.

As regards the technical features of his art, drawing, color, feeling for light and shade, the handling of fresco and oil, he was in advance of any Florentine painter of the period; but though he painted religious subjects, he was more concerned with the material than the spiritual side, and his exquisite compositions have little devotional feeling about them. Nevertheless, he was among the best Italian masters and his special glory is that, living at a time when all Italy was overshadowed by the three mighty geniuses of the Renaissance, he accomplished works which were strictly permeated with his own personality and were masterpieces.

Michael Angelo, the greatest master of all, named him the faultless painter. Nothing can exceed the charm, the delightful harmony of his color, and it is doubtless largely through circumstance of period and environment that he stands just a step below the greatest in Italian art.

## 56.

### PORTRAIT OF HIMSELF.

National Gallery, London.

This fascinating, somewhat melancholy face might easily be an image of the unhappy Andrea, but his authenticated likeness does not bear out the similarity. It is evidently that of some sculptor, as he seems to be holding in his hands a piece of modeling clay. The classic features, the wonderfully living expression of the eyes in their side glance, make it an unusually attractive portrait.

## 57.

### THE PIETA.

Imperial Gallery, Vienna.

Andrea's representation of *The Mourning for Christ*—shows the body of the Saviour reclining on a slab overlaid with cloth. The Virgin, with sorrowful expression and tear-stained face, bends over it; the head is supported by an angel; at the feet is the figure of a second angel. These two attendant angels are lovely figures—among the loveliest ever painted by Andrea. The work, while most beautiful in sentiment and color, lacks the deep reverent piety of Francia's *Pieta*. Andrea has made the scene impressive and noble, yet human. It seems to belong more to the realistic than the mystic school, and reveals an unmistakable tendency toward naturalism.

## 58.

### ST. JOHN THE BAPTIST.

Pitti Palace, Florence.

This fine work, so full of the Renaissance spirit, shows the result of effort toward the representation of physical perfection. As some one has said, it shows what artists could do now that they knew their anatomy. It departs entirely from the earlier

tradition and represents the patron saint of Florence in the form of a beautiful, noble youth, with nothing about him of the penitent or the ascetic. It is an ideal picture and one of the most popular portraits of this familiar figure.

## 59.

### MADONNA OF THE HARPIES.

Uffizi Gallery, Florence.

The *Madonna of the Harpies*, so called from the relief of harpies carved on the pedestal of the Virgin's throne, was originally executed for a Franciscan convent and is now among the chief ornaments of the Uffizi Gallery. It was painted a few months after the artist's marriage to the beautiful Lucrezia, whose features are recognized in the Virgin's face. The Child clings lovingly to the Mother's neck, two boy angels play with the skirts of her robe. At the foot of the throne stands St. Francis, with crucifix in hand, while the youthful St. John is seen in the act of writing his gospel.

Andrea never excelled this composition, which in simple grace and majesty is unique among his works. Devoid of symbols, it represents the highest development of this ancient type of altarpiece. The evolution of this style of composition is interesting; comparing it with earlier enthroned Madonnas, one is impressed with the dignity and simplicity of this sixteenth century work, which is so free from unnecessary accessories. It is one of the most beautiful of the type, exquisite in color and absolutely symmetrical in arrangement; it is, beside, so sculpturesquely composed, one wonders it has never been reproduced in marble.

### CORREGGIO.

1494?-1534.

Parmese.

Correggio seized upon a niche which even in so rich a period in art was still unoccupied. He passed by the religious, the classic, the literary, and as an art motive chose the purely

material beauty of the world and the joy of physical life. He is perhaps the artist with whom the beauty of the human as distinguished from the religious and the classic showed at its very strongest. His figures appeal to us not intellectually, not historically, not religiously, but artistically.

Correggio is usually classed with the Parmese School; really he stands somewhat apart from any, but it was at Parma, far from the direct influences alike of antique or modern art, that he was able to follow the bent of his own genius. Technically, he was quite a perfect painter; his peculiar chiaroscuro by which forms are "half concealed, half unveiled," is one of his characteristic and most fascinating qualities, while rhythm of line, a wonderful play of light, shade and color combined with charm and grace, take the place of a grand, classic style. In studying his pictures one feels that whatever the subject, they were painted first of all to express beauty. He was one of the first men in the Renaissance to paint a picture for the purpose of weaving a scheme of lights and darks through a tapestry of rich colors,—an art for art's sake motive. His works never arouse profound or exalted sentiment, but his soft melting tones and contours, his lovely creatures, with their forms enveloped in palpitating atmosphere, moving and smiling in the fullness of pure, unalloyed happiness, make an unavoidable appeal to the purely artistic and æsthetic sense. They are full of delightful enjoyment.

## 60.

### THE MARRIAGE OF ST. CATHERINE.

Louvre, Paris.

One of the most beautiful of his so-called religious paintings is the *Marriage of St. Catherine of Alexandria*. This legend was never enveloped with a greater charm of loveliness than Correggio has given it. St. Catherine was the maiden Queen of Alexandria who dared to be a Christian and eventually died for her faith by torments of the wheel, which emblem appears in many of her representations. She had a vision in which it was made known to her that she should consider her-

self the bride of Christ, and in this mystic marriage is usually represented as kneeling before the little Christ, who places the betrothal ring upon her finger.

There is no trace of religious feeling in Correggio's representation of the theme, but it is filled with a sense of innocent joy harmonious with the subject. Even St. Christopher, who is the witness of the nuptial, typifies the god of love more than the martyred saint. Correggio was a painter to his finger-tips, and this wonderfully beautiful picture gives an almost perfect idea of his genius.

## 61.

### HOLY NIGHT.

Royal Gallery, Dresden.

Correggio has given no better example of his originality in the handling of light and shade than in his *Holy Night*. The treatment was suggested by a passage in the Apocryphal Gospel, which tells how St. Joseph, upon entering the stable, saw the Child shining with a supernatural radiance which lighted the figures of the Virgin and angels. There is such perfect symmetry between the attitude of the spectators and the artist's way of bringing his light to bear upon them, that the ingenuity of the handling is apt to be overlooked; the central light which emanates from the Child throws its strongest rays on the face of the Virgin, next lighting the faces of the shepherds, then that of the woman who shields her eyes with her hand; a lesser light comes from the angels above, still fainter is the morning light just appearing above the hill tops in the distance.

Not until Rembrandt's time has any artist used so daring a scheme in the lighting of a picture. The mysterious glow, which penetrates softly even to the shadows, gives a truly miraculous atmosphere to the entire scene. Correggio was the first to put color in shadows. Rembrandt followed and perfected the system.



## GIORGIONE.

1477-1510?

Venetian.

After Correggio, one must again turn to Venice to find further developments, as it was with the Venetian painters of the sixteenth century that a new art motive was fully adopted. This motive was neither religious, nor classical, but a striving after pictorial effects in which religion and classicism played secondary parts. No matter what the subject, the Venetian picture was always concerned with beauty, as it appealed to the eye, and color was its key note. Yet while the art of Venice was more gorgeous, more splendid, it lacked the depth of thought that distinguished Florentine art.

The most positive in influence upon his contemporaries of all the great Venetians was Giorgione; indeed he is especially great as an *influence*, for he lives more through the work of his contemporaries and followers on whom he exerted his powerful personality than through his own paintings. He revolutionized the art of Venice by giving pure pictorial beauty predominance over subject, by making the sentiment of art second to its artistic development and by sacrificing detail, which had been of so much value in earlier Venetian painting, to the effect of the whole. He is particularly noted for the glowing intensity of his color, in fact, is said to have rivaled even Titian in the richness of his coloring, as in the depth of his sentiment.

He died young and left few pictures, but is classed as the first of the four great Venetians with whom Venice reached her highest artistic perfection.

## 62.

### THE CONCERT.

Pitti Palace, Florence.

*The Concert* represents a young Augustinian monk with the face of an ascetic, seated at an organ turning his head abstractedly in response to a touch on his shoulder. The

modeling of the head and hands is masterful, the latter in their grasp on the keys show the musician to be a master of his art. The whole pose and expression of the man is an inspired conception of poetic, ideal beauty. The other figures are cleverly subservient; by contrast they serve to throw into stronger relief the beauty of the central one.

Giorgione, who himself played and sang divinely, often introduced tokens of his love for music into his pictures.

### PALMA IL VECCHIO.

1480?-1528.

Venetian.

Beside the men of highest rank were a group of painters, who in any other time or city would have held first place. Palma Vecchio, though not a great original painter, is noted for his portrayal of quiet, dignified, beautiful Venetians under the names of saints and Holy Families of which the familiar and majestic figure of St. Barbara is an example. After the fifteenth century, the Madonnas and saints of the Venetian painters were no longer represented as ascetic, morose figures, but as beautiful youthful women who held life to be well worth living.

Venetian art originated that form of pastoral Madonna known as Sacred Conversations, usually a long narrow picture showing a group of personages against a landscape setting centered about the Virgin—a style which Palma carried to great perfection. He came at the beginning of the century made glorious by Titian and contributed not a little in his own way to its glory, sharing with Titian and Giorgione the honor of modernizing and regenerating Venetian art.

## 63.

### ADORATION OF THE SHEPHERDS.

Louvre, Paris.

This *Adoration* is a charming idyl of Venetian painting and was for many years attributed to Titian—an attribution not surprising when one notices the fine type of figures, rich

warm color and beautiful tonal harmony. It was evidently intended for a votive offering, for in the left hand corner the kneeling figure of the donor is introduced. Palma shows an excellent handling of this subject so old in story. The Virgin and St. Joseph are seated before a ruined building, between them on a little basket crib stands the Child; to the right, in tattered raiment, humbly kneels a young shepherd, whose face wears an expression of worshipful adoration as he gazes at the little Christ. This figure is a particularly noticeable bit of individuality.

The work is exceptionally fine in grouping, is also sincere and reverent in sentiment. It is in the form of the Holy Conversations said to have originated with Palma, a style of composition which found great favor in Venice. These pictures purporting to be the Holy Family, with or without the addition of saints grouped about them, were in reality representations of Venetians in pastoral surroundings. In Palma's hands the sacred subject became a sort of religious story of everyday life.

LOTTO.  
1480?-1556?  
Venetian.

Lorenzo Lotto, a fellow-worker of Palma's, was a man of deep religious nature whose interpretations of Bible themes show much of the early religious feeling, a return to which was being taught by the reformers at that time. With the exception of portraits, for which he was particularly famous, he painted religious pictures almost exclusively; at the same time he was an artist with so strong a personality, was one who put so much individuality into his work, that his spirit is more like that of our moderns than is, perhaps, that of almost any other Italian painter.

## 64.

### MADONNA AND CHILD WITH SAINTS.

Imperial Gallery, Vienna.

Palma Vecchio's influence is clearly marked in this work of Lotto's which is in the form of the Sacred Conversations developed by the earlier master. In an open and sunny landscape the Madonna is seated beneath an oak tree. Behind her an angel holds a crown of blossoms over her head; the Child in her arms raises one hand in blessing, with the other he turns the pages of a book held by St. Catherine, who kneels before him. To the extreme right kneels St. James the Elder. The picture is finely grouped, and filled with a feeling of reverent worship.

MORONI.

1510-1578.

Venetian.

Of Giovanni Moroni, little is known save that he was a talented portrait painter who, according to his admirers, was surpassed only by Titian. He was eminently gifted in representing the character of men and women of lowly claims of birth whom he usually chose as his subjects. His portraits are very striking by reason of their realism, their strong personal quality and their perfection of technique.

## 65.

### PORTRAIT OF A TAILOR.

National Gallery, London.

Standing before *The Tailor*, one is impressed with the fact that Moroni had the advantage of the modern artist in the matter of costume. So picturesque a figure to make a portrait of could hardly be found in our day.

This veritable masterpiece represents a man, attired in white jacket and red breeches, standing before a table, shears in hand, ready for work. One is not sure whether he has

been interrupted, whether his mind has wandered for a moment or whether he is experiencing some difficulty in deciding the effect of the first cut. There is something so strong in the personality, in the life-like attitude of the figure, one instinctively halts before it, almost expecting the man to turn again to his task and feeling no little curiosity and interest as to what his next move will be. Every detail is painted with perfection; the face has an air of distinction with also a vague tinge of melancholy, which makes it unusually attractive.

The masterly portrait of "The Doge" by Bellini is not more successful than this *Tailor* of Moroni's.

TITIAN.  
1477-1576.  
Venetian.

The second of the four great Venetians was Titian, an artist who, in himself, was an epitome of all the excellences of painting; the sum of Venetian skill, he had infinite knowledge of nature and infinite mastery of art. Under a religious or classical name he told his story of a noble, majestic humanity, taking for his types the men and women of the sea race of Venice, proud, active, glowing with life, the embodiment of luxury and power. There is little of the spiritual ideal in his work—even his religious pictures seem to have been conceived largely to represent groups of dignified, tranquil, magnificently painted people. His portraits are among the most noted in art, his landscapes, a new art feature of this time, show observation and study of nature.

His superiority lies in the perfect poise, the perfect balance, the absolute completeness of his work, giving truth to the saying that he "absorbed his predecessors and ruined his successors." After the death of Giorgione he was the leader in Venice to the end of his long life.



## 66.

### THE TRIBUTE MONEY.

Royal Gallery, Dresden.

*The Tribute Money*, which now sadly shows the ravages of time and restorations, was painted by Titian to refute a taunt of Dürer, who claimed his work was lacking in finish. For four centuries, this famous picture has received the highest praise as an example of the combination of perfection of detail and breadth of treatment.

Titian could hardly have contrasted two men with wider differences than he has here. The questioning Pharisee, with his face full of cunning, shows his eagerness to find something to condemn as he leans toward the Saviour, holding the penny in his coarse, vulgar hand. One can almost imagine his expression of satisfaction changing to chagrin at the Saviour's answer to his question,—“Is it lawful for us to give tribute unto Cæsar or no?” The artist has remarkably handled that most difficult problem, the painting of two faces on a canvas without undue sacrifice of either the one or the other; the Christ dominates, yet the figure of the Pharisee, by its very contrast and clever treatment, attracts its due proportion of attention, while entirely subordinate. One notices, too, how perfectly the hands carry out the contrast of types shown in the heads.

This example of Titian's skill was a revelation to his German critics.

## 67.

### THE MAN WITH THE GLOVE.

Louvre, Paris.

Widely different in treatment and point of view from Holbein's *Portrait of George Gyze* is this simple portrait by Titian. The two works constitute an interesting comparison of the realistic and idealistic motives; the one, a representation of an actual scene as it appeared to the eye, the other,

evidently an interpretation of some mood either of the artist or the subject.

The portrait is a masterly one not only in the expression of the face, the elegant simplicity in pose and arrangement, but in the disposition of the masses of light and dark; the opening in the outer garment widening as it does toward the top draws the eye toward and intensifies the expression of the face. The contrast in the arrangement of the hands is masterly also, the right hand repeats the gesture of concentration, the left has an ease and grace which corresponds to the wonderfully calm, dignified poise of the whole figure. A refined, simple portrait which, however, unlike Holbein's example, gives an impression of stateliness and aloofness that forbids close intimacy.

## 68.

### THE ENTOMBMENT.

Louvre, Paris.

*The Entombment*, a scene of the Passion Cycle, was a favorite one with artists, as it afforded material for a dramatic representation. In older works the apostles, aided by the Virgin, deposit the body in a sarcophagus, but customarily there is a rock-hewn tomb to which the sacred burden is being carried. This latter treatment was adopted by Titian and the modern artists.

In this completely artistic picture, the body of Christ is being borne to the grave by Nicodemus and Joseph of Arimathea, the latter swaying the body toward the sepulcher, which is seen to the right partially obscured by dense shadow. In the background stands St. John the Evangelist, at the feet of the Lord are Mary Magdalene and the Virgin. The faces of the group and the lower part of the body of Christ are illumined by a lurid light that breaks through a rift in the gloomy sky.

Titian's unerring sense of dramatic values is shown in the chiaroscuro; the shadows are so effectively managed as to add greatly to the pictorial and emotional effect of this exceptionally fine work.

## 69.

### HOLY FAMILY.

Imperial Gallery, Vienna.

*The Madonna with the Cherries*, as it is usually called, is an early work of Titian's which represents the Virgin, Christ and the boy Baptist between St. Joseph on the left and St. Zacharias on the right. The little Christ holds a bunch of cherries with both hands while the Virgin with an unusually sweet expression looks into his face. While perhaps not so highly spiritual as some of Raphael's Madonnas, yet it is tender, full of a certain tranquil dignity and very reposeful in sentiment. The little St. John, with his intent, eager expression, is particularly charming. The splendid physical beauty of Titian's types contrasts strongly with the more intellectual, spiritual countenances of Leonardo's, Botticelli's and Raphael's Madonnas.

It is a noticeable thing about the Madonnas of the old masters that each artist has represented his Virgin as if she were his country woman. Raphael's Madonnas are unmistakably Italian; Dürers are as palpably German; Murillo's just as truly represent the Spanish, and Titian's the Venetian type. This meant much to the simple-minded peasants who were unable to grasp the more subtle meanings of pictures. But they well understood mother love and worshipped it in the presentment of one of their own fatherland.

## 70.

### SACRED AND PROFANE LOVE.

Villa Borghese, Rome.

The meaning of the famous picture known by the rather vague name of *Sacred and Profane Love* is a matter of conjecture—but it is believed to represent an allegorical romance.

In the midst of a varied and beautifully rendered landscape two figures are seated on the side of a fountain basin; between them the god of Love is leaning over the edge delight-

edly playing in the water. The eye is at once attracted to the two equally beautiful figures, one almost entirely nude, the other in direct contrast, splendidly attired; then to the form of the lovely little cupid which breaks the somewhat even balance. The background shows Titian's appreciation of the pictorial beauties of nature. He and Giorgione were the first to show this feeling for out of doors. As the attention is drawn to either side, one notices the marvelous detail of landscape, the foliage, the relief on the fountain basin, the fine lighting.

The picture is full of charming features; its color is of a wonderful golden tone and the figures are ideal. Although one is left in doubt as to its literary meaning, there is complete satisfaction for the eye.

## 71.

### ASSUMPTION OF THE VIRGIN.

Academy, Venice.

Representations of the Virgin's Assumption are easily recognized, as for seven centuries their characteristics have been nearly the same. The Virgin is portrayed as rising from the tomb and ascending into heaven to meet her Son, where she assumes her rightful place at his side, to share his glory and his throne. This altar piece of Titian's, now unfortunately almost ruined by retouching, is one of the masterpieces of the Venetian School.

The nature of the subject necessitates its division into three parts, the lower with the apostles; the central portion holding the Madonna and the myriads of angels; the upper one, God the Father with attendant seraphs. Titian has achieved a triumph in so successfully joining the three divisions into a comprehensive whole. He has so arranged his scheme of attitudes and color as to irresistibly draw the eye to the central figure of the Virgin. The deep shadows of the lower portion with the uplifted hands and faces of the apostles, send the eye upward to the second group, the two being bound together by the arm of an apostle and the figure of a little angel who has descended lower than the rest as though eager to

call attention to the miracle above. In the arch of the picture is seen the Father with outstretched arms and glance directed downward to the Virgin. Swarming about, with looks and gestures directed toward her, are little cherubs in every conceivable graceful position, sweeping far up like a garland on either side till they vanish in the golden light of the background. The Virgin is a wonderfully conceived figure,—“She mounts as if of herself, impelled by inner impulse, but on clouds of glory borne by the childish angels.”

It is a typical work of the art of this period which in its original brilliance and sumptuousness represented the Venetian ideal.

### TINTORETTO.

1518-1592.

Venetian.

Contemporary with the old age of Titian is another distinguished Venetian known as Tintoretto, one of the boldest, most assured painters in the history of art. Dramatic in his slightest composition; full of vigor, fire, impetuosity, he was in some respects a reminder of Michael Angelo. At his best, perhaps the giant Florentine was his only rival in force and fertility of invention. It was Tintoretto's aim to combine the drawing of this master with the color of Titian.

The most rapid, the most tireless workman in the whole Renaissance period, his greatest delight was to fling upon vacant spaces of wall or ceiling the pictures ever running riot in his imagination. It is only in Venice that he can be seen to advantage; here the number and immensity of his pictures would have convinced even the great Michael Angelo that oil painting was not always work for women. His inventive, dramatic power of representation, his headlong, muscular figures, his genius in making even his light and shade a power of movement, put him unmistakably among the greatest of Venetian masters.



## 72.

### BACCHUS AND ARIADNE.

Ducal Palace, Venice.

Old time myths and legends have always been dear to the imagination and, naturally enough, artists living in times and countries where such legends were most honored have used them over and over again as subjects for pictures.

The *Marriage of Bacchus and Ariadne*, in the peculiarity of its arrangement, shows the daring of the artist. Even at a period in art when angels were employed to fill spaces in any posture which the conditions of the picture demanded, the conception of a nude figure suspended from above in the arc of a circle is rather unusual as well as difficult of artistic accomplishment. To paint a figure floating in ether was, however, a simple matter for Tintoretto, and with his genius the result is a circular composition of extreme interest and beauty. The god of wine crowned and girded with vine leaves, offers the nuptial ring to Ariadne, who sits on the shore of the island of Naxos, where she has been abandoned by her lover, Theseus. Venus, floating above, has come to celebrate the marriage, and places a starry crown upon the head of the forsaken daughter of Minos.

Tintoretto enters so completely into the spirit of the old classic myths and gives them such a sense of fitness, that one has little feeling of strangeness in the presence of the immortals.

## 73.

### MIRACLE OF ST. MARK.

Academy, Venice.

Coming to this masterpiece in paint, one realizes that art has advanced a long way from the pictures of the primitive Italian School with their motionless saints wrapped in pious meditations, surrounded by followers equally motionless. Here the various figures are not only in movement, but their move-

ment is violent, showing straining muscles and brutal emotions. Indeed art now begins to take a share in the brutal side of life just as poetry was soon to do in the hands of Shakespeare.

The picture illustrates the story of the Christian slave, who, persisting in worshipping at the shrine of St. Mark, is condemned to torture by crucifixion; as the punishment is about to be inflicted, he is miraculously released by the saint himself. Tintoretto has chosen a most dramatic moment for his representation and greatly heightened the interest by his brilliant, vivid manner of illustration. The technique and modeling of the composition show his impetuosity and boldness. The twist of the torturer's body as he turns to exhibit his broken hammer is a magnificent rendering of tense action. Every figure in the motley crowd is intensely alive, but among these remarkably drawn and posed forms, none is so strikingly remarkable as the person of St. Mark himself, an astonishingly foreshortened figure, sweeping downward with irresistible, headlong fury. At his intervention, the bonds of the slave are loosed—nails come out, ropes, mallets, hammers are broken, to the confusion of the executioner and the astonishment of the spectators.

In the whole realm of painting, there are few pictures to be compared with this, for violence of action or for golden brilliance of color. The scene is illumined with a tawny, reddish, light, like the glow of an immense conflagration.

#### VERONESE.

1528-1588.

Venetian.

Veronese, whose art, unlike Tintoretto's, was scenic rather than dramatic, is preeminently the painter of the pageant picture which is so characteristic of the Venetian School. His subjects, with few exceptions, are drawn from Venetian life; were there no existing records describing the late sixteenth century manners and customs in this city of the sea, Veronese's works would accurately reveal them. In his great pictorial compositions live again the entire cosmopolitan population of Venice, even to the dogs, cats and monkeys, for his yards of

painted canvas are almost literal transcriptions of the life of his time. The greatest decorator of his day, he lavished the treasures of his decorative imagination upon the halls and palaces of the Venetian nobles.

The art of this great master, so brilliant in color, so elaborate in subject, so grand in scale, was the most gorgeous of all the Venetian School; his followers in trying to imitate his splendor, fell into extravagance and thereby brought about the decline. Veronese was the last of the four great Venetians.

## 74.

### FAMILY OF DARIUS BEFORE ALEXANDER.

National Gallery, London.

According to Ruskin, this magnificent painting is the finest Veronese in the world.

The scene ostensibly represents Alexander the Great, surrounded by his generals, receiving the submission of the defeated Persian King, Darius, but by his treatment Veronese has made it a piece of contemporary Venetian life, simply painting a group of living Venetians of his time, dog, monkey and all. It is a splendid example of what the historical pictures of the old masters were. It was the fashion of the time to pose as participants in historic scenes; the principal figures here are supposed to be contemporary portraits of the Pisani family for whom the picture was painted; the setting, the hall of an Italian palace.

It well illustrates the sumptuous style of Veronese and is in itself a school of art where every quality of the master is seen to perfection. It is a delightful feast for the eye—a gorgeous color treat to linger long in the memory.

## 75.

### ST. HELENA'S VISION.

National Gallery, London.

The *Vision of St. Helena* is a Veronese widely different in subject and treatment. There is here none of that wonderful display of magnificently brocaded stuffs, priceless jewels or elab-

orate architectural ornamentation that mark this artist's large canvases, but rather a tone of subtle refinement which would not be enhanced by any elaboration of costume or setting.

The saint is sleeping on a marble window seat in the limpid sunshine of Venice in a graceful, relaxed attitude which seems more natural than mystical; through the open window two cherubs are seen bearing in their arms the sacred cross. St. Helena was the mother of Constantine the Great and her vision, says the legend, enabled her to recover the true cross—the holy symbol by which her son was to conquer. At her request Constantine built a basilica in Jerusalem over the spot where the cross was found. Though not to be compared with his more splendid compositions the picture reveals the wonderful quality of the artist's light in all its transparent fullness and purity.

Veronese found the Renaissance at its height, and left it there when he laid down his brush after forty years of almost incessant work.

## Decline of Italian Art.

The Mannerists. The Eclectics.

By the middle of the sixteenth century art had reached its culmination in Florence and Rome. By the end of the century Venetian art which survived a little longer, attained its greatest glory; the great movement of the Renaissance in Italy now came to an end. Art had typified in form, thought and expression everything of which the Italian race was capable. The men of great minds, capable of glorious achievements had come and gone; for those who came after Michael Angelo and Tintoretto there was nothing left except to repeat what others had done or to re-combine old thoughts and forms.

This led to the imitation, exaggeration and sentimental superficiality of the latter part of the sixteenth and the first of the seventeenth century as exemplified in the schools of the Mannerists and Eclectics who sought to combine all the excellencies of the greater masters. They lost all inspiration in the attempt, and signally failed. Since the climax of the Renaissance, even down to the present century, there has been little in Italian art that showed a positive national spirit.

BAROCCIO.

1528-1612.

Umbrian.

In following Renaissance progress in Italy from its infancy to its maturity, one is sensible of a gradual change in the general trend of art after the year 1500. As artists have become more and more concerned with, and have perfected the representation of material things, they seem to have grown away from the faith of their early days. As art gained in



beauty, it lost in spontaneity, sincerity and spirituality. By the last of the fifteenth century the chief motive was no longer the teaching of religious truth, but largely to show beauty of form, line and color; religious subjects were still retained, but pictures must now be beautiful in themselves regardless of theme; pictorial splendor and perfection of form were reached but the spirit was gone. The constant striving for sensuous beauty, an over-zealous care for refinement of style and finish to the neglect of high ideals, resulted in the affectation and mannerism which finally led to decline.

Baroccio, who belongs to the period of the Decadence,, was one of the strongest of the so called Mannerists. He left some good work but much of it is weak and affected in sentiment.

## 76.

### OUR LADY OF THE CAT.

National Gallery, London.

Baroccio is given place in the collection because this Madonna affords a particularly instructive example of the change that has taken place in sentiment and motive in art. The Madonna was long held as too sacred a subject to permit of realistic treatment. Art was slow to presume further upon the closer human relations brought about by the pastoral setting, and the Madonna as a domestic subject was hesitatingly adopted. The northern painters, with their strong home instincts, naturally led the way, but the Madonna in a home environment has been very rarely treated.

Here, in place of the exalted spirituality of former Madonnas, the Virgin is represented as expressly directing the attention of the Infant Christ toward the cat, while Joseph and the little St. John look on with evident interest and amusement. The successive steps toward decline in the last one hundred years can be clearly traced by comparing this work with the conceptions of Perugino, Raphael and Correggio. With the former the motive is wholly religious, with Raphael it is intermingled with artistic beauty. Correggio's motive is to

represent innocent loveliness and grace, Baroccio in this instance uses his skill to represent the Holy Family tantalizing a cat with a bird. The picture is tender and is beautifully painted in all its details, but even Cimabue's crude Virgin gives more suggestion of religious feeling.

Baroccio was a devout man and has never been reproached, save in this instance, with "unbecoming levity" in things holy.

### GUIDO RENI.

1575-1642.

Bolognese.

The most noted artist of the school of Eclectics was Guido Reni. He produced some painting of merit and was extremely popular, but contented himself with being a mere reflector. Like most artists of this period, he finally became weak, sentimental and superficial.

## 77.

### THE AURORA.

Rospigliosi Palace, Rome.

One of the most popular pictures in Rome is the fresco of *The Aurora* on the ceiling of the Rospigliosi Palace. It is not all that might be desired in drawing, unity of pose or expression, and there are many greater pictures in the old city much more deserving of popularity. It represents the car of the sun-god, Apollo, about which dance the hours; Aurora herself sails before them scattering flowers upon the sleeping world. A cherub bearing a flaming torch personifies the morning star, below lies the earth partially obscured in shadow. Decorative in design, admirable in the grace and rhythmic movement of the figures, it is accounted the best work of the period. The soft-toned reproductions, however, are often more pleasing than the original which is very high in color.

RUBENS.  
1577-1640.  
Flemish.

The full tide of painting had lasted in Italy from Leonardo to the passing of the great Venetians. It now recedes from her shores, sweeps northward and westward, rising rapidly within and about the borders of Spain and the Netherlands. Following the course of its flow to Flanders the high water mark is found to be reached here with Rubens. After the death of Memling, through the succeeding sixteenth century the characteristics of the Flemish School were lost in the adoption and imitation of Italian methods.

The seventeenth century, the great period of Flemish painting was made famous by the master genius Rubens. Although he, too, followed Italian methods, his painting was distinctly northern in character for his art, more material than spiritual, lacked poetic sentiment, tender feeling and idealistic conception. His types were, in general, fleshly, gross, often coarse, yet full of the exuberance of animal spirits and always glowing with magnificent color. Rubens was an all-around artist who enjoyed one of the most successful art careers ever known; he was also the dominating figure of his century with all the artists of his day more or less his disciples.

78.

CHAPEAU DE PAILLE.  
National Gallery, London.

The name *The Straw Hat*, has, for some reason, been given to this picture although the material of the hat in question is really not straw at all, but felt. The painting is very noted; particularly on account of certain cool shadows of reflected light which have been the despair of later imitators.

This wonderful portrait resulted in a great triumph for the artist over the difficult problem of painting a face under the shadow flung over it by a large hat, keeping at the same time such clear brilliant tones. The work is charming in this respect and is unquestionably entirely by the master's own

hand. This canvas of Rubens inspired Madam Le Brun to the painting of the familiar portrait of herself in a straw hat, where she stands bathed in sun-light, her palette in her hand.

## 79.

### CHILDREN WITH GARLANDS OF FRUIT.

Alte Pinakothek, Munich.

Among the many examples of Rubens in the Pinakothek, Munich, is found this charming group, one of his most pleasing and popular canvases. The children are natural and innocent, the coloring subdued, the flesh much less gross than is usual with this painter. True to Rubens' type the animated little creatures are glowing with life from the tips of their toes to the crown of their curly heads. It is an original, extremely happy conceit and the artist has been most successful in transferring it to his canvas. These rougish *kleine Kinder* are having a fine frolic with their big garland of foliage and fruit.

## 80.

### JESUS AND SIMON.

Hermitage Gallery, St. Petersburg.

While this work, as is often the case with Rubens, presents an affective pattern in light and shade, as a conception of a religious subject it conveys no suggestion of spiritual feeling.

The New Testament story of Christ in the house of Simon the Pharisee is found in the gospel of St. Luke. The Christ sits at the right, the voluptuous form of the Magdalen bends over his feet wiping them with her hair, the alabaster box of costly ointment stands beside her. In the background are figures bearing baskets of fruit and game. Gathered about the table are varied types, coarse, bestial, shrewd, avaricious, with their several characteristics skillfully portrayed.

The power of composition and pictorial effect, superb with Rubens, is effectively shown.

## DESCENT FROM THE CROSS.

Cathedral, Antwerp.

Rubens' most famous work, the glory of the Flemish School, and one of the most noted pictures of the world, is the *Descent from the Cross*, the center panel of an altarpiece which hangs in the Cathedral at Antwerp. It instantly attracts the eye by its decorative masses of color, its rhythmic sweeping lines and masterly concentration of attention toward the center.

The work contains nine figures; two workmen at the top of the cross are lowering the body of Christ by means of a winding sheet which one of them holds in his teeth, the other grasps it with his left hand; leaning over, they steady the form, while John with one foot on the ladder, supports its weight. Mary Magdalene holds the feet of Christ; behind her is the other Mary; above the latter with arms uplifted, is Mary the Mother. The two remaining figures are Joseph of Arimathea and Nicodemus. The Christ is one of the finest figures of the kind in art, perfectly drawn in an attitude most difficult to represent. The sky is appropriately gloomy, the deep shadows at the sides and on the bodies of the attendants, aid in intensifying the light which is concentrated upon the center, flecks of it as it were falling upon the faces of the group. A secondary light, seemingly from above, falls upon the shoulders of the workmen.

In a most masterly way Rubens has concentrated his forces toward the head of Christ; the lines of the arms, the gaze of the attendant figures are directed toward the Saviour's face—the focus point of the composition. The marvelously rendered contrast between the limpness, the heaviness of death and the strong, living forms adds immeasurably to the effectiveness of the picture. In his management of light and shade, his arrangement of lines and figures, the artist has built up a magnificent composition—a work of profound emotional impressiveness.



VAN DYCK.  
1599-1641.  
Flemish.

The greatest of all the pupils of Rubens was Anthony Van Dyck, an artist who acquired special fame as a brilliant portrait painter particularly of royalty and nobility. He went to England at the invitation of Charles I, and his most famous portraits are of that king and his family. His work shows even more than that of Rubens, the effect of Italian influence. It is more charming in color, if not so splendid, is also marked by greater refinement of feeling, but in scope of invention and force of representation it fell below his masters.

Among the masters of the world Van Dyck is accorded a place neither with the highest nor the lowest; he stands apart, quite by himself. In portraiture, however, he ranks as the greatest painter of the aristocratic people of his day.

82.

CHILDREN OF CHARLES I.  
Royal Gallery, Dresden.

Few pictures have been more popular than Van Dyck's representations of the *Children of Charles I.* The "Baby Stuart" portrait so frequently seen is taken from the picture in the Turin gallery; here, in the Dresden painting the "Baby" seems a little older, but is almost equally charming. The innocent face of the little Duke of York as he stands between his brother Charles (afterward Charles II.) and his sister, Princess Mary (afterward the mother of William III. of England), gives no hint of the ignoble qualities which later developed in his nature. At sixteen he witnessed the execution of his father; when fifty-two he succeeded to the throne and as James II. of England his record is by no means an enviable one. Van Dyck has composed a charming group for the enjoyment of child lovers. The costumes of his time were most favorable to the beauty of his art; the style of collar worn by Prince Charles

was painted so often by the artist that it has received his name and is known as the Van Dyck collar to this day.

The painter has admirably represented the innocence of childhood in these charming children, yet just as admirably given them the distinction of inherited royalty. One might, perhaps, find a suggestion of the burden of this inheritance reflected in their serious little faces. The expression, the pose, the gorgeous dresses of rich silk and satin are all in keeping with their birth and station; even the dogs are in harmony with their surroundings and evidently feel the dignity of their position—they are posing quite as dogs should who belong to royal master and mistress.

### 83.

#### MARIE LOUISE OF TASSIS. Liechtenstein Gallery, Vienna.

Van Dyck took particular delight in portraying the fashionable court ladies of his day. Their costumes lent themselves admirably to artistic representation and furnished him opportunity to exercise his facile brush. The elaborate gown of Marie Louise is wonderfully worked out in all its details; the voluminous sleeves, the ruff, the downy fluffiness of the fan, even every pearl has received the utmost care.

The lady in question has been accused of vanity in the display of an unusual variety of jewels, but the vanity is quite as likely to have been on Van Dyck's part, as he was notoriously fond of showing off beautiful jewels and beautiful hands. There is a surprising amount of character in hands, but the great masters of portraiture often failed to pay attention to the intimate correspondence of feeling between this feature and the head. Van Dyck seems to have given thought to it in this instance. The curl of the lady's forefinger echoes with extraordinary subtlety the curious slanting glance of her eyes.

Like just the right bit of harmony as an accompaniment for the voice, this seemingly insignificant item has much to do with the perfect effect of the whole picture.

## 84.

### PORTRAIT OF CHARLES I.

Louvre, Paris.

Van Dyck perhaps nowhere has shown keener penetration, than in his delineation of the character and personality of this fascinating ruler who could do all things well except to rule. None of the kingly appurtenances of costume or accessories are needed for label; the noble, courtly bearing of the king clearly proclaims his rank. His appearance suggests refinement rather than strength perhaps, too, more taste and elegance than wisdom. On the face there rests just a shadow of trouble past and to come, which, read by the light of history, seems like a revelation of the future.

The king is represented in a picturesque costume, his horse, a magnificent animal, is held by a page; farther back is a second attendant holding a cloak. The picture is well worth study for its exquisite workmanship and detail. Critics claim that it is not surpassed, if it be equalled, by any work of the master.

## 85.

### WILLIAM II. OF NASSAU.

Hermitage Gallery, St. Petersburg.

If the face is an index to the character this handsome young prince must have possessed exceptional qualities. He has a wonderfully frank, winning countenance; a noble, dignified bearing which bespeaks his training in a high school of manners. Although the eye may be tempted to wander for a moment, to examine the details of costume and accessories so beautifully worked out by Van Dyck, it always returns to and is held by the unusually attractive face.

William II. of the reigning house of Nassau, was the son of Frederic Henry and himself left one son who became the most famous man of his race, William III. of Holland and England. The air of refinement and distinction felt in this work, is particularly typical of Van Dyck.

## Spanish Painting.

It is not until the fifteenth century that the history of Spanish art begins to emerge into clearness. The Spaniards were a proud, passionate race dominated by an almost fanatically fervent and somber religion; their early art, therefore, was gloomy and morose, reflecting ecclesiastical domination and the spirit of the Inquisition. The constant travel between Spain, the Netherlands and Italy gave sixteenth century artists the methods of both the North and the South, but Italian art had reached its period of supreme achievement and was well along the path of decadence before distinctly Spanish methods, founded on nature, came forcibly to the front.

The High Renaissance of Spanish art was reached in the seventeenth century with Velasquez and Murillo; after the passing of these artists there was a rapid decline; through the eighteenth century, there was no work of great importance until Goya, who effected a partial restoration of painting; after him French methods were followed until in the nineteenth century a new advance was made with Fortuny.

Later artists have come forward who are reviving with much originality and force the ancient pictorial supremacy of their country.

VELASQUEZ.

1599-1660.

Spanish.

Only some twenty-two years later than in Flanders, the art of painting reached its high tide in Spain. Here it was with Velasquez, one of the few Spanish artists who was enabled to shake off the yoke of the Church. The methods of Italy had been freely imitated in Spain until the advent of this

master, with whom Spanish art took upon itself a decidedly naturalistic and national stamp.

Velasquez was not only one of the finest of portrait painters but a most original genius; the world is indebted to him and to the realistic Dutchmen, for a new principle of harmony which depended upon the action of light. In Raphael one admired the harmony produced by the rhythm of line and movement; in Rubens that produced by the emotional and imaginative use of artificial light and shade. With Velasquez, a new motive appeared. Artists had begun to look at things from a new point of view; they now endeavored to paint the real appearance of objects enveloped in nature's light and atmosphere, to draw all parts of a composition together by means of the lighting.

Velasquez and Hals exerted a great influence not only over the artists of their time, but over modern art; for our own painters today have gone back to the example of those pioneers who discovered the possibilities and effects of lighted atmosphere.

## 86.

### MAIDS OF HONOR. Prado Gallery, Madrid.

In spite of the difficulty of making an artistic picture out of the almost impossible materials fashion prescribed in the matter of costume the *Maids of Honor* is a very famous work.

It represents a room in the royal palace with the little Infanta Margarita accompanied by her maids, her dwarfs, her dog, a duenna and a courtier. The little princess has asked for a drink of water and her maid hands it to her with the elaborate etiquette prescribed by the rigidly ceremonious Spanish court. To the right of the picture are the dwarfs, to the left Velasquez standing near a huge canvas, brush in hand; in the background are other attendants; on the wall is a mirror in which is reflected the king and the queen. The former who was sitting for his portrait when the Infanta and her suite came into the studio, was so delighted with the scene that he



commissioned the painter to reproduce it, hence this masterpiece—which actually represents the little room in the Prado in which it now hangs alone, its position chosen with an eye to obtaining the best possible effect.

It beautifully illustrates Velasquez's new principle of representing light, as well as the momentary impression the scene produced upon his mind. The light evidently comes from a window at the right enveloping the quaint figures in their stiff, ungainly costumes, penetrating even the corners and striking faintly on the ceiling. The little Princess herself in her white satin frock is the center of all this radiance; from her it gradually tones down from one figure to another until it finally disappears in the background. The effect of a large room filled with figures, light and atmosphere is very real.

## 87.

### THE TOPERS.

Prado Gallery, Madrid.

*The Toppers*, probably a parody of some mythological story, represents a drinking scene with nine life-size figures. The center one, a country youth masquerading as Bacchus, is seated on a barrel distributing wreaths of vine leaves to his devoted worshippers, one of whom, an old soldier (whose costume indicates that he probably learned to drink in Flanders)—is kneeling before him. The rites of Bacchus worship seem to have plunged the company into various stages of intoxication. The first to the right has indulged just enough to be jovial, the next looks inclined to be quarrelsome on slight provocation while the one in front with the cloak has evidently reached a state of vacant stupidity. Each figure is a model in handling and expression.

The work suggests one of the spicy stories the haughty Castilians sometimes delighted in hearing as a diversion from their habitual gravity.

THE SURRENDER OF BREDÁ.  
Prado Gallery, Madrid.

It is said, there are few like Velasquez in rendering the human figure singly or in groups, as there are few like him in rendering the subtlety of light and atmosphere. This important work gives proof of the truth of the statement. The composition is original and striking to the last degree. A lesser genius than Velasquez would never have ventured on the line of tall spears that rise almost to the very top of the canvas on the right. But the success of this startling arrangement is so obvious that from it the picture takes its popular name, "The Lances."

It represents the last of Spain's important victories, the capture in 1625 of the Dutch stronghold of Breda, by Spinola, the last of her great captains. The two generals, accompanied by their body guards have met and alighted from their horses; Prince Justin of Nassau is giving up the keys of the fortress to his conqueror Spinola, who puts his hand familiarly on his enemy's shoulder as if to mitigate his humility. The groups of fully armed officers, the marching troops, the forest of lances stretching away beyond them with the ruined buildings and burning town in the background, sum up the horrors of war in a most realistic manner. The surrender of Breda ranks as one of the most famous of historical compositions.

MURILLO.  
1618-1682.  
Spanish.

After Velasquez, one always turns to Murillo as the contemporary and second figure in Spanish art. The work of these two artists was widely different, but each carried the special style he had chosen to the height of perfection. The former became the companion and painter of royalty, the later devoted himself to the service of religion.

Murillo did not attempt intellectual or serious compositions; he painted, he said, "for the people of his own day, not

for posterity." By his time the Inquisition had passed away, sentimental devotion replaced fanaticism, and his people were returning to a natural joyous life. Murillo, therefore, portrayed a more picturesque, emotional type of religion—painted pictures which would show and further this happy change. A devout man, he devoted himself to a type of religious idealism represented by dreamy mysticism or ecstatic visions, and suited his style to his subjects. His excessive fervor sometimes led him near to sentimentality; as a result his later works are characterized by uncertain outline, a soft, melting almost confused mingling of colors. He struck his strongest note in his beggar boy groups.

Murillo was the idol of his countrymen and is probably one of the most popular artists with the masses today.

## 89.

### THE CHILDREN OF THE SHELL.

Prado Gallery, Madrid.

In the *Children of the Shell* Murillo has chosen for his subject the familiar one of the Infant Christ and St. John. The latter is represented with his cross of reeds, around which is twisted a scroll bearing the words in Latin—"Behold the Lamb of God," the application of which is illustrated by the introduction of the lamb. In these symbols Murillo still adheres to church tradition, but otherwise his representation is an idealized one. His renderings of child life are always most happy; the Christ Child invariably possesses a charming mixture of divine and human expression.

This work is typical of the artist in conception, sentiment and coloring. These ideal children are among the most beautiful he ever painted. Their little bodies are bathed in the soft, vaporous light that was a product of Murillo's own imagination.

## 90.

### IMMACULATE CONCEPTION.

Prado Gallery, Madrid.

In the subject of the Immaculate Conception, perhaps no artist has excelled Murillo. Surely with no one was it a

greater favorite, for he is said to have painted twenty representations. This particular example is one of the most noted.

The Virgin, represented in the clouds with her feet resting on the crescent moon is a beautiful youthful figure surrounded by a flood of wondrous golden light. Above and below, half revealed, half concealed are her celestial attendants—a host of exquisite cherubs who hover and sport among the clouds, adding greatly to an effect of almost ethereal delicacy.

One is scarcely conscious of exalted spirituality in Murillo's pictures, still less of sublimity of conception, but there is "a reverential tenderness, an intrinsic humanness" which appealed strongly to his own countrymen, and probably has endeared them to countless people down to our own time.

## 91.

### ST. ANTHONY OF PADUA.

Berlin Gallery.

Here is reproduced one of Murillo's visions of a monk or saint who is being visited by the Christ Child. It is interesting to know in connection with this picture that Murillo painted the appearance of the Christ Child to St. Anthony several times, each time making significant changes in the composition as the idea changed shape in his poetic imagination.

In this version, according to legend, St. Anthony had retired to a wood for meditation and study, when the Saviour in the form of an exquisite child appeared before him. Murillo has pictured the monk lifting and embracing the little Christ, who has seldom been shown in more adorable guise than here where he rests with such confidence in his worshiper's arms and so lovingly caresses his cheek. About the picture are the fascinating cherubs, who accompanied the Child. The two playful ones on the ground are delightful. One strongly suspects they are the immortalized images of little street urchins who once played in ragged contentment in the streets of some old Spanish city. The dark haired mite thumbing the saint's abandoned book is particularly suggestive of the Spanish type of childhood.

The work is a wonderfully beautiful one in this artist's

peculiar ærial and luminous effect. Murillo so softened and brightened Spanish mysticism there is a great gap between his religious pictures and the "fierce meditations and horrible martyrdoms" of the earlier Spanish School. This great school died with its most beloved artist; not until the very end of the eighteenth century did Spain produce any more painters of note.



## Dutch Painting.

In the same century that the Renaissance movement was achieving results in Flanders and Spain, Holland began to show artistic activity, for it was not until the seventeenth century that there was any developed art in this country. Holland's early art was closely allied with that of Flanders. The sixteenth century was a period of Italian imitation producing few painters of rank. By the seventeenth century, however, Holland had gained political independence, had become a Republic, and had changed her religion from Catholicism to Protestantism, a change which had an important effect upon her art. Artists were now free to paint that which most interested them—the story of their own lives and the aspects of their own country; because of its being so distinctly national, Dutch art has been called a “portrait of Holland and its people.”

The Dutch lacked the imagination, the idealism of the Italians. Intensely patriotic, intensely practical, absorbed in the ordinary affairs of every day life, their inclination and taste led them directly toward realism; therefore, they were little troubled with ecstatic visions, enthusiasm over antique remains, or ideal pictures of the imagination. A realistic portrait of themselves was entirely to their mind, consequently Dutch art struck off by itself, became original, also famous. Aside from Corporation pictures, as a whole, their works were small, their subjects were figure pieces, small groups in interiors and various scenes portraying their daily life all rendered with remarkable truth, skill, and fine pictorial effect. Dutch artists were also among the first to give a distinctive character to landscape.

Dutch art was never universal but its representation of civic and domestic life revealed the characteristics of the people and the time.

HALS.  
1584?-1666?  
Dutch.

Frans Hals is not only one of the greatest masters of the Dutch School, but one of the greatest portrait painters in the history of art. In giving a vital sense of life and the personal, physical presence of his sitters he has never been excelled. One of the greatest masters of the brush, his stroke is so sure and true, his rendering so vivid that his work is vitalized to an unusual degree. It is distinctly national in spirit and is probably the most characteristic of the Dutch race and of the art which it produced. In the nineteenth century the rediscovery of the methods of Hals and Velasquez produced a revolution in the artists' point of view and manner of painting, resulting in the modern method which is called Impressionism.

92.

BOHEMIAN GIRL.  
Louvre, Paris.

If, as has been said, Hals' subjects from the very contagion of sitting opposite him fell into his own sunny mood, in transferring them to canvas, the artist has so vitally reproduced that reflected mood that even the spectator is affected by it. This vigorous young woman abounding with health and high spirits looks out from her rough tangle of hair with the frankest, most contagious of smiles. One can but smile with this gypsy who evidently finds the world a jolly place to live in.

As usual with Hals, the workmanship is entirely harmonious with the subject which was probably chosen for its picturesque effectiveness rather than any moral or physical beauty. The head of this care free young Bohemian was evidently transferred to the canvas in some hour of rare good humor when the hand and brain of the artist were alike happily disposed. Hals has immortalized the young gypsy with the swift, bold strokes of his brush.

### 93.

#### BANQUET OF THE OFFICERS OF ST. HADRIAN'S GUILD.

Haarlem Gallery.

Holland has always been noted for its merchant guilds or corporations. Early in the seventeenth century corporation pictures became very much the fashion and all through the country one finds the halls filled with these large works, in which each figure is a portrait of an individual member of the guild; yet so clever is the grouping that the pictures are not only portrait groups, but figure pieces... *The Banquet of the Officers of the Archers of St. Hadrian*, a model of this style of composition, reveals Hals at the height of his powers. The grouping shows great skill; the figures are so turned, the strong features of each face so emphasized as to bring out the varying dispositions and temperaments; particularly noticeable are the individual characteristics given to the hands. Though filled with twelve life-size figures the canvas has no effect of overcrowding.

### 94.

#### PORTRAIT OF AN ADMIRAL.

Hermitage Gallery, St. Petersburg.

The year 1639 was full of glory for Holland as her successive victories over the Spanish fleet gave her a place as the first sea power in the world.

In this splendid portrait of an unknown officer, commonly called an Admiral, Hals has typified his conception of the heroes who fought for their native land. The professional side of the subject was evidently uppermost in the painter's mind, for both face and bearing give the impression of a bold, fearless sea warrior. There is, however, a subtle expression about the eyes and mouth which suggests other qualities; a readiness to accept the pleasures as well as the hardships of life. One surmises the gallant Admiral would not be averse, when off duty, to spend a merry hour with jovial companions.

THE JOLLY TOPER.  
Ryks Museum, Amsterdam.

It is always a delight to come upon a portrait by Frans Hals. He is so much of a magician in catching momentary expressions one is often almost startled by the first sight of one of his merry faces.

This one is so particularly characteristic of the master and tells its own story so frankly no description is needed. It is a marvel of brush work. With Hals one is always impressed with the personal quality of his technique, dependent upon and betraying the mood of the man. Evidently in his usual jovial humor, he has dashed off this likeness with superb audacity and spontaneous assurance; each apparent daub is put on with such dexterity, with such an unerring eye for just the right place and effect, one unconsciously partakes of the artist's enthusiasm and is roused to an active appreciation. Notice the dashes of high-light on the face, the arm, the hands. Daubs seemingly put on at random; yet how forcibly they bring out the modeling, the character of face and figure and show the artist's wonderful sureness of touch.

Hals had no formula which he used indiscriminately for all subjects. This fact proved one of the secrets of his success, as by this very spontaneity he endows his figures with an intensity of life that is extremely telling.

REMBRANDT.  
1607?-1689?.  
Dutch.

The native art of Holland, so sudden in its uprising, almost immediately reached its maturity in its greatest master, Rembrandt—one of the few great men who stand alone. A man whose genius can not be traced either to the influence of his time, or to the work of his predecessors. His name has become almost synonymous with chiaroscuro, a term which applies to a method he used oftener and better than any one else, namely—the practice of immersing and enveloping every-

thing in a bath of shadow, by which means he expressed his ideas with supreme emotional effect. He had, beside, an extraordinary technique and an understanding of the effects of light by which he gained a certain luminous quality never equaled, before nor since.

He was both realist and idealist; in his unusual manner of portraying his idealistic impressions he fore-shadowed the still further getting away from exact natural representation shown in our modern art,—an art which emphasizes more and more the value of the individual impression and interpretation of the artist. His influence was far reaching and appeared immediately in the work of his many pupils who followed his methods but never equaled him.

## 96.

### PORTRAIT OF THE ARTIST. Liechtenstein Gallery, Vienna.

Rembrandt's portraits are everywhere marvels of art. There is a curious suggestiveness in them all, produced by his method of treatment. His principle in portrait painting was to make the head the center of interest by subordinating the surroundings into shadow and suggestion, thus drawing attention to the soul of the subject as expressed in the face. He insisted that all features were not of equal value, that special prominence should be given the eyes and the mouth. This fine example reveals his wonderful resources of treatment of light and shade for the purpose of expression; the gaze is made particularly effective and searching by the concentrated light on the face, the rest of the figure being enveloped in shadow.

Rembrandt often painted a mirrored reflection of himself, forty times in fact; not as has been said from a feeling of vanity, but in order to enable him to study and express certain physical emotions and to facilitate his power as a draughtsman.



# PORTRAIT OF THE ARTIST'S MOTHER.

Imperial Museum, Vienna.

Of all Rembrandt's portraits this makes the most universal appeal in its expression of kindliness, humanness and simple sincerity. The attention is caught and held by the sweet serenity of the face, yet the rest of the figure shows a marvel of detail well worth notice. The correspondence of feeling and character between the head and the hands, so necessary a feature to a good portrait, is brought out particularly well. One could correctly divine the characteristics of the countenance from the tender refinement of these feeble hands clasped over the supporting staff.

Words could not more truly, more touchingly reveal the personality of this gentle old lady than Rembrandt's brush has done. The artist's own feeling for his mother is evident in his loving delineation of her features.

# THE SHIPBUILDER AND HIS WIFE.

Buckingham Palace, London.

In the *Shipbuilder and his Wife* Rembrandt has shown his skill in catching and portraying momentary expressions. Here is a fine, subtle bit of character delineation, as well as a glimpse into a home which reveals much of the contrasting natures of its occupants.

The dreamy shipbuilder is engaged with his drawing, when he is interrupted by his wife who enters to hand him a letter. Her pose and expression clearly indicate the busy, anxious housewife whose haste to return to her duties is suggested by her retaining clasp on the door latch. Rembrandt has wonderfully caught the preoccupied expression on the shipbuilder's face as he was suddenly roused from his study; one is sure he only half realizes what his good wife is saying, for his abstracted expression shows his mind to be still intent on his plans.

While the artist has cleverly portrayed the contrasting

natures of the thoughtful artisan and his practical helpmate, he makes one distinctly conscious of the perfect harmony existing between this fine old couple.

## 99.

### THE NIGHT WATCH. Ryks Museum, Amsterdam.

By its originality of treatment *The Night Watch* stands unique in the history of corporation pictures. To the pre-eminently sober, practical Dutch mind, which insisted upon clarity and precision in all things, Rembrandt's treatment of light was disconcerting in the extreme and the civic guard themselves resented so audacious a divergence from traditional ideas.

The work represents Captain Banning Cocq with his company of Musketeers issuing from the guild house at a call to arms. Rembrandt has pictured an instant of sudden animation. The drummer sounds the call which rouses the dog, the ensign shakes loose the flag, the soldiers pour out pell mell at the sound of drum taps, in fact the whole composition thrills with life and movement. In corporation pictures, it was customary to perpetuate the honor of guilds in portrait groups, each member paying an equal share, in return expecting a good likeness and a good place on the canvas. In all successful groups the principle of sacrifice must play havoc, and in this instance Rembrandt sacrificed the personalities of the guard to æsthetic considerations; by throwing the sides into shadow, he focused the light on a few central figures thus giving them a principality of attraction which resulted so successfully for the picture but so disastrously for the rest of the guard.

One of the marvels of the picture is the first impression it produces. At first sight of it one stands in breathless amazement receiving only one supreme impression of a group of figures bathed in luminous phosphorescent light and of mysterious masses of shadow filled with half concealed forms. The later study of its parts causes almost equal wonder. The work was destined to deal a fatal blow to Rembrandt's reputation for as a

result of their disappointment the guards withdrew their patronage. Rembrandt's commissions fell off from that time.

DOU.  
1613-1675.  
Dutch.

Gerard Dou, sometimes classed with the *genre* painters, was the most famous of Rembrandt's pupils, yet there is a great contrast between the work of the two men. One always thinks of Rembrandt as a most impetuous painter, bold almost to the point of rashness, and knowing no limit to his powers; Dou on the contrary, was careful, scrupulous, almost ultra-refined. The master showed his power in his grasp of character; the disciple was less concerned with the character, thoughts, and feelings of his sitters than with the minute particulars of their outward appearance. He wasted his strength on unimportant details spending as much time on the painting of a broomstick as on the painting of a face and his work holds little higher place today than that of some of the lesser men.

100.

THE DROPSICAL WOMAN.  
Louvre, Paris.

In no picture does the artist show his excessive detail work more effectively than in *The Dropsical Woman* which is probably his masterpiece. It shows the interior of a handsome room with the invalid sitting in an arm-chair; beside her stands the doctor holding up to the light a glass of liquid which he seems to be examining; behind the sick woman stands the nurse giving medicine to the patient, the daughter kneels at the left. The title of the picture is perhaps somewhat absurd, the costumes and setting out of keeping with the intended pathos of the scene, but the lighting and exact working out of details are something for one to marvel at.

The light streams in mellow radiance through the large window filling the room with an atmosphere that is almost

felt. Even the shadows are luminous and transparent. The eye is drawn to the chair, back of the figure of the doctor, then farther into the room where is faintly outlined what seems to be a large piece of carved furniture. Still beyond, the top and curtains of a canopy catch the light. This treatment gives the room an effect of great depth.

The play of light works wonderful and mysterious transformations in the aspects of the most commonplace things; a fact Dou well knew. The way he has led his lights and shadows a dance over the many contrasting surfaces is a study. All these varied accessories and textures are painted with such perfection and in such exquisite jewel-like color, the picture fully justifies the artists reputation of being great in little things.

POTTER.

1625-1654.

Dutch.

Paul Potter is the prodigy among Dutch animal painters. A country gentleman with a passion for nature and four-footed creatures, he devoted himself almost entirely to the painting of cattle, representing them, not as accessories, but as the principal feature in his compositions. Pictures in which figures and animals were introduced played an important part in Holland landscape and enjoyed a popularity next to *genre* pictures.

## 101.

THE YOUNG BULL.

Royal Gallery, The Hague.

Recalling the fact that the great majority of Dutch pictures were small, one can easily imagine that this immense canvas with its figures in life size must have caused something of a stir among Potter's methodical Dutch brethren. From its unusual size it required an unusual treatment—an execution differing from that in common use by the masters of *genre*. Potter created a system for himself by first laying on the paint in broad thick masses; over this, almost in relief, he worked out

the details with small brushes; by this method he achieved remarkable success, for the creature is amazingly realistic. The glossy pelt seems covered with actual hair, the eye is brilliant, the nostrils damp, the horns, hoofs, mouth—every detail is true to life.

Either the artist set out to master only the one dominating figure of the bull, or after the tremendous task of completing it his enthusiasm and interest abated, for the rest of the canvas is filled in somewhat mechanically. The other animals are wooden, the figure of the man tame and badly drawn—in fact the work is chiefly remarkable for the consummately realistic treatment of the one overpowering figure.

Potter established a reputation for himself and *The Bull* became a model for succeeding artists. As an exercise of the brush it is an extraordinary work.



## The Little Dutchmen.

### *Genre Painters.*

The group of painters who followed the great masters, Hals and Rembrandt, are spoken of as the "Little Dutchmen" on account of the small size of their pictures. Their art is known as *genre* painting owing to its chief characteristic—the taking of its subjects from the small incidents of every day life. These incidents supplied an excuse for a beautiful arrangement of color, light and shade. For the Dutch though sometimes illustrators, were seldom moralists, but were always painters.

They chose humble, familiar scenes and presented them with such remarkable accuracy and skill, that the subject was of much less importance than the manner of treatment. Hence objects often ugly in themselves were made beautiful, or at least interesting, by the hand of these masters of *genre* who have given such an intimate glimpse into the life of the home-loving Dutch people.

METSU.

1630-1667.

Dutch.

In classing these "Little Dutchmen" according to their subjects, Terborch and Dou might be named for high life, Van Ostade and Steen for low life, and Gabriel Metsu as a sort of go-between with a preference for drawing room scenes. Metsu lacks the intellectual grasp of the greater men, but is always refined. Even in his scenes from the kitchen and market, he never loses that delicate touch which elevates and refines the subject, furthermore no man knew better how to balance every object on a canvas with more pleasing effect than he.

VIOLONCELLO PLAYER.  
Buckingham Palace, London.

In this characteristic picture by Metsu, the eye is first attracted to the figure of the lady descending the stairs where she has paused half way in the descent, her steps evidently arrested for some reason. The cause is found in the lower hall where in half shadow is seated a man playing on a cello. In an upper gallery in still deeper shadow is another figure listening. The placing of the musician in partial obscurity and concentrating the light on the descending figure is a subtle touch of the artist. He has not only avoided a common-place treatment, but made an appeal to the imagination through the suggestion of melody.

Music was an important part of the home life in that northern country; Metsu and his brother artists often used it as a subject for their pictures. This work is exceptionally fine in unity of sentiment; the suggestion of sweet sound, and the enjoyment of it, is most successfully conveyed.

STEEN.  
1626?-1679.  
Dutch.

Jan Steen has been called the chameleon of Dutch painting—he essayed so many styles and suggests the work of so many other artists.

He is the supreme delineator of life, among the lower middle classes, depicting it with wit, satire or coarseness as suited his mood. He took great joy in humorous characterization and was one of the wittiest delineators of the follies of his own time. He was so engrossed in the story telling element of a subject that he sometimes neglected its pictorial representation, but his artistic deficiencies were atoned for by his genius in other directions. He possessed, to a remarkable degree, the rare talent of painting faces overflowing with expression; this, with his quaint sense of humor, distinguishes his work from that of other *genre* painters.

## FESTIVAL OF ST. NICHOLAS.

Ryks Museum, Amsterdam.

It is said that Jan Steen had no studio except the tavern or the ale house; here, however, he shows himself equally at home in the family among the children. Jan Steen had a happy family of his own and his children as well as his handsome wife Margaret often appear in his incomparable "family scenes" of which the *Festival of St. Nicholas* is perhaps the most popular.

This festival, which occurs on December sixth, is celebrated in Holland in much the same way as Christmas Day is with us. On the night before, children hang up their shoes and stockings and are rewarded by St. Nicholas—the patron saint of childhood—according to their deserts. Steen's representation is very graphic. The good children are receiving gifts of candy and playthings, while the idle boy finds a rod in his shoe and is ridiculed by his brother and sister. The chubby morsel of humanity in front who has appropriated everything her arms can hold, is particularly natural and delightful. Jan Steen's gift of portraying facial expression is shown to perfection in this interesting family scene.

DE HOOCH.

1630?-1681.

Dutch.

Pieter de Hooch was so particularly the painter of sunlight he has been called a magician whose wand is the sun. No artist in Holland gives a truer history of the domestic life of the Dutch people and none so marvellously paints bright sunshine as it streams through open windows and doors, glows upon the walls, or transforms a gloomy courtyard. He is not always skillful in his representation of figures, but is a master in the art of placing them, their position always being selected with an unerring eye for decorative effect. Moreover no artist has been so successful in rendering what every visitor to Holland rarely fails to observe—the propriety and cleanliness of

the Dutch home and the sentiment that seems to attach to every object in and about it.

## 104.

### COURTYARD OF A DUTCH HOUSE.

National Gallery, London.

*The Courtyard of a Dutch House*—a familiar work—is a fine example of this artist's delightful naturalness in his method of lighting and his admirable placing of figures. Instead of throwing his strongest light on the foreground, as was the practice with most Dutch painters, De Hooch usually paints his first room in half light, back of this another room or passage leading to a court is given in higher light, in the court itself streams sunshine undiluted.

Here, the courtyard which forms the foreground is full of warm but not strong sunlight which falls upon the yellow flagging of the floor, strikes upon the red bricks of the wall, and brings into relief the figures of the woman and child, who stand outlined against the deep shadow of the stairway down which they have evidently just passed. At the end of the passage way in the background is another focus of light with a third figure looking into an inner court full of brilliant sunshine. The artist has skillfully managed his contrasts and gained a fine effect, by placing this later figure in the lighted doorway.

De Hooch has ventured to sacrifice his country woman's reputation for neatness to the artistic effect and balance of his picture, for no thrifty Dutch housewife leaves her mop and pail in any such prominence or disorder.

### VER MEER OF DELFT.

1632-1675.

Dutch.

Ver Meer is one of the most charming of all the *genre* painters. The appreciation of his art has increased rapidly during the last twenty-five years on account of his rare ability in rendering light, color and atmosphere. He is particularly

noted for his handling of reds, yellows and blues; as a master of the tonal relations of a picture, he stands second to no one. His technique has been spoken of as "Hals in little"—since it shows the same quick touch and crisp stroke of the greater master.

## 105.

### WOMAN WITH A PEARL NECKLACE.

Berlin Gallery.

This reproduction shows a peculiarity of Ver Meer's—his manner of placing his figures in the very foreground of his canvas, cutting off the upper and lower parts of the room so that the spectator stands directly in front of the person or persons represented. The work needs to be seen in original to be appreciated. It is a marvel of delicate execution and tonal harmony. The subject—a lady standing before a mirror fastening about her throat a necklace of pearls—is not particularly attractive. The lady is neither graceful nor beautiful in form, features or expression. Indeed, were it not for the magic of Ver Meer's light-tipped brush the work would be common-place enough.

The fascination of the picture lies in the exquisite blending of colors and in the marvelous effects of atmosphere. Light streams in through a window lighting up the curtain, falling upon the face and upper part of the figure, illuminating the wall and permeating even the shadows. There is a marked impression of an open, airy, space between the wall and figure. How artists get the feeling of space and atmosphere between two solid bodies is one of the fascinating mysteries of their workmanship.

TERBURG.

1617?-1681

Dutch.

Terburg, the aristocrat among Dutch painters, (Rembrandt excepted,) was devoted to representations of the higher class of society and was, perhaps, the best painter among all the



"Little Dutchmen." His works, which are marked by a careful study of atmosphere and relation of objects, often possess a delightful sense of spaciousness. His compositions are small, most of them interiors, yet he knew just the details that were of the most importance and just how to subordinate all else in a picture to the center of interest. He knew, too, how to choose from the material presented to him, just what was needed to make an attractive picture. A painter of much culture, the key note of his work is refinement. No one quite equalled Terburg in the rendering of silk, satin and velvet.

## 106.

### OFFICER WRITING A LETTER.

Royal Gallery, Dresden.

As usual with Terburg, the subject of this picture is exceedingly simple. An officer seated in a most natural attitude, is engaged in writing a letter which his orderly is waiting to receive and carry to its destination. The waiting officer, standing with military erectness in his picturesque costume, presents a fine appearance and his expression indicates that he is not entirely unconscious of it; but as the artist doubtless requested him to look his best on this particular occasion he may be pardoned for the exhibition of self admiration. Terburg, it is said, often requested his models to come to him in handsome costume; if they did not possess one, he insisted that they borrow for the occasion, from some more fortunate companion.

This example brings out some of Terburg's characteristics already mentioned. The simpleness of the interior; the placing of the two figures, so that all accessories tend to emphasize the main thought; the natural, yet concentrated action of the officer writing the letter, contrasted against the quiet inaction of the second figure; all these features are so skillfully handled by the artist, that attraction and dignity are given to a simple, common-place subject.

TENIERS (The Younger.)  
1610-1690.  
Flemish.

David Teniers, is a Flemish *genre* painter who came some years later than Rubens and Van Dyck. His work is closely allied to that of the Little Dutchmen in style, conception and treatment and his pictures will compare favorably with those of Dutch painters, who were doing their best work during this period. He painted almost every subject, but excelled in representations of low life as found among frequenters of the taverns. His scenes are life-like, are depicted with a graphic, satirical touch, show picturesque composition, good color and fine technique. There was not an atom of poetry in his nature, but he was keenly realistic and could strikingly depict either the homely, the humorous, the vulgar or the grotesque.

His canvases which are usually crowded with figures, are found in almost every gallery in Europe, as he left an immense number of them. His name practically closes the art history of the Netherlands.

107.

VILLAGE DANCE IN A FLEMISH INN.  
Alte Pinakothek, Munich.

Teniers was never more in his element than when he could paint a country fair or fete with a crowd of noisy, boisterous, pleasure loving peasants. This example is quite in his favorite style, though the mirth is more restrained and less boisterous than in some of his similar scenes. The work is full of action and is handled with the artist's fine sense of humor, while its realism shows him to be a true student of nature. At this rustic wedding the villagers, who are employed according to their varied tastes and ideas of merry making, are pictured in the artist's usual humorous and realistic manner.

## RUISDAEL.

1629?-1682.

Dutch.

The Netherland painters were probably the first to use landscape as a picture motive in itself; before them it had been used principally as a background for figures. Dutch artists did not attempt the open air effects of the moderns, they embodied in their works the character and spirit of their own country and infused into them the qualities of their own personalities. In the landscape representations of these Dutch painters, can be traced a two-fold tendency; in one direction a note of simple truthfulness to the facts of nature, in the other the tincture of those facts with a romantic spirit.

The romantic, imaginative spirit is seen in Ruisdael, an artist whose personality was akin to that of Rembrandt's; these two artists strike the only note of intense feeling in the Dutch art of the seventeenth century. A man of moods, of poetic feeling, with an imagination tinged with melancholy, there is in Ruisdael's work no matter how simple the subject, an inner sentiment which transfigures the details into poetry. He is usually identified with scenes of wild solitude, plunging cataracts and water-falls. This artist was a man who felt and interpreted the spirit of nature; he was also one of the greatest of Dutch landscapists.

### 108.

#### THE MILL.

Ryks Museum, Amsterdam.

Every landscape painter of powerful imagination or serious poetic feeling, seems to have reveled in the representation of the sky. The beauty and variety of the skies of Holland were an inexhaustible theme, but none of the Dutchmen of the seventeenth century had been so impressed with their vastness, their buoyant force or their pictorial possibilities as Ruisdael.

The first impression as one looks at *The Mill* is that of a vast space through which the wind, hushed for a moment, will soon be blowing violently. Two-thirds of the picture is given

to a sky filled with masses of dark rolling clouds; their swift oncoming movement is so realistically given, the impression received is that of the moment of ominous calm just before a storm strikes. The emphatic note in the picture is the huge upright mill; its oblique arms, on which can be distinguished the ribs, show that little air is stirring; the stationary figures, the straightened sails of the boats with their perfect reflection in the water, add to the feeling of momentary stillness. The whole arrangement of the composition shows careful working out on the part of the artist; indeed every detail seems to have its artistic reason for being just as he has painted it.

One notices particularly how greatly the beauty of the picture is increased by the unobtrusive repetition of each kind of line—vertical, horizontal, oblique and curved. In a way repetition of line in a picture is analogous to repetition of a motive in music; in either case further development and added beauty results. Unlike Hobbema, Ruisdael has not been concerned with the detailed representation of the scene, but with the interpretation of his personal feeling for it. A feeling of the vastness, of the mighty elemental forces of nature speaks strongly from the canvas.

#### HOBBEEMA.

1638?-1709.

Dutch.

Hobbema, who was contemporary with Ruisdael and probably his pupil, lacked the imagination of his master; a plain, practical man, he was content to paint what he saw in a matter of fact unimaginative way. Hobbema was such a careful student of nature, was so minute in his representation of every twig, leaf and other detail, that his somewhat conventional method is often evident. It was reserved for the landscape painters of the nineteenth century to be the broader, truer students of nature.

Hobbema's influence in England, where most of his paintings are, was very marked on Constable and through him, on French artists. In fact the landscape painters of Holland are of particular interest on account of the place they occupy as

forerunners of landscape painting as developed by the Barbizon School in France. The two-fold tendency of Dutch landscape is admirably illustrated by Ruisdael and Hobbema.

## 109.

### THE AVENUE, MIDDELHARNIS, HOLLAND.

National Gallery, London.

The approach to the little village of Middelharnis, called *The Avenue*, is a bit of portraiture of nature which forms an interesting contrast to "The Mill" of Ruisdael. One is directly conscious of the difference in the feeling of the artist toward nature, a difference noticeable not only in his manner of representation, but distinctly felt in the impression produced. Hobbema has depicted his bit of country side with such accuracy and truth, that one can but admire the matter-of-factness of the composition, and while it lacks the poetry of Ruisdael's work one gains an intimate glimpse of a stretch of country typical of the Netherlands.

The center with its long vista through the tall, sparse trees, would have resulted disastrously in the hands of any but a master. Hobbema has cleverly managed to avoid its leading the eye directly in and out of the picture by the curving ruts in the road, and the sharp turn to the right, while the lights at the side and in the middle distance are so skillfully placed that one is led to take in, one by one, all the fine details of the work—the canal, the fields, the figures, the buildings on the right and the little church in the distance.

It is a fine specimen of Dutch landscape at its best period showing the flat country and cloudy effect of sky, always so fascinating in Holland.



## French Painting.

Painting in France passed through many phases and was long in developing. Other arts had reached a high degree of perfection before pictorial representation occupied any important place. Painting in this country did not, as in Italy, spring directly from Christianity; religious subjects were used, but decoration, not religion, was the chief motive.

There was no real French art before the fifteenth century; even then foreign methods prevailed. In the sixteenth century there were native painters who followed Flemish methods, but after Francis I. imported Leonardo da Vinci, Andrea del Sarto with other Italian artists and established the Fontainebleau School, Italian methods predominated. The seventeenth century was a period of great development and production and the time of the founding of the French Academy. During the eighteenth century, a representative type of French art came into vogue with Watteau. The nineteenth century, the Revolutionary period, was characterized by a return, led by David, to the classic style of Italy; also by the rise of the Romantic School, which led by Delacroix, came forward in opposition to the Classic.

The influence of romanticism was felt in the enthusiastic return to nature study which resulted in the Barbizon School.

The latest movement in France was Impressionism; a new truth in nature's aspect discovered by Manet. He set forth the fundamental principle of the movement when he (virtually) said that nature should not be painted as it really is, but as it impresses the painter. His congenial fellow worker, Claude Monet, pushed the investigation still farther, making new discoveries in light effects. Following his lead, artists have made great advances in rendering the luminous, vibrating, transitory effects of light. Although still in the experimental stage, the method is followed today not only in France, but by painters in most countries of the world.

## CLAUDE LORRAIN.

1600-1682.

French.

The seventeenth century seems to have been an important one in the history of painting. Taking a general survey of the field, one finds it is in this century following closely after Rubens in Flanders, Velasquez in Spain, and the "Little Dutchmen" in Holland, that France swings into the line of vision with Poussin and Claude Lorrain. Poussin was the founder of the classic and academic art in France. Claude followed his style, differing from him, however, in making his pictures depend more strictly upon landscape, than upon figures; the classic style of this branch of painting is always associated with his name. He created ideal scenes in which natural landscape classic architecture and idealized figures were combined with great skill. He excelled in his representation of light and atmosphere; the style he introduced was used with success by later artists.

### 110.

#### THE MILL.

National Gallery, London.

There is an old Chinese dictum which reads, "A picture should be a painted poem." Claude has surely fulfilled the conditions of the saying in *The Mill*, for it is a veritable poem of atmosphere and golden, shimmering light. One could walk among the trees and almost feel the warmth of the sun. Until Claude's time, no one had thought of painting the sun except conventionally. Mr. Ruskin says this artist effected a revolution in art simply by setting the orb of light in the heavens.

This landscape represents one of the many charming, secluded spots created by the artist's imagination; a very Arcadia peopled with ideal creatures who seemingly find life one long holiday of unalloyed pleasure. It is the outcome perhaps of his memory and love for Italy, the country of enchantment and light that had laid its spell upon him.

## WATTEAU.

1684-1721.

French.

During the latter part of the seventeenth century French art bowed to the dictates of the court of Louis XIV. It reflected the king's mock heroic spirit, echoed the fashion of the day, became pompous, theatrical, grandiloquent, utterly lacking in sincerity and truth. With the advent of Louis XV, it took upon itself another character which reflected the moral, social and political France of the eighteenth century, a century characterized by gaiety, frivolity and artificiality. Painters now began to draw away from Italian influence, to mirror French life, to develop a quality always characteristic of French taste—the decorative quality.

Watteau entered so fully into the spirit of his time, that he is called the first purely French artist. With him came the fascinating *genre* pictures of court life, trifling bits of love making, fetes or frolics peopled with beautiful women dressed in bewitching costumes fashioned after the style of the times. His work was original and particularly fitted to decorate boudoirs and sitting rooms of the ladies of the court. It was often insipid, but was eminently characteristic of the period.

### 111.

#### FETE CHAMPETRE.

National Gallery of Scotland, Edinburgh.

*The Fete Champetre*, (country fete) a composition typical of Watteau's art, represents court life in its role of rustic simplicity amid Arcadian groves. It is an idealized landscape peopled by men and women in silken attire employed in love-making, dancing the minuet and other pastimes of the pleasure seeker. The texture of the costumes is beautifully painted for no one knew better than Watteau how to bring out style and elegance of gown and stuff. The "Watteau plait" was never more gracefully worn by living figures than by his tiny ideals, which often remind one of dainty bits of Dresden china endowed with life.

Like most of his works this is exquisite in the pattern of its composition and in the delicate variety of light and shade;

it shows the daintiest play of fancy as well as the artist's skill in representing vivacity in gesture and facial expression. Watteau unfortunately set a bad example by his charming but unreal representations, for those who came after him, carried his fancy and lightness of spirit into exaggeration.

## CHARDIN.

1699-1779.

French.

While most of the artists in this frivolous, capricious, inconstant period were devoting themselves to representing the gaieties and vices of the court, a notable exception is found in Chardin, who found his types in the humble world in which he lived—a world very far removed from that of the court and society. His work with its frank realism is strongly suggestive of Dutch influence, his representations of the daily life of the bourgeois class are so naturally and faithfully rendered. He used little imagination, but depicted his details with skill and gave a personal note to his work which was far removed from the somewhat "simpering prettiness" affected by most of his contemporaries. His painting let the truth of nature into the artificiality of the eighteenth century.

## 112.

### THE HOUSEKEEPER.

Louvre, Paris.

One almost feels a return to Dutch *genre* here, the picture is so like those of the "Little Dutchmen" in feeling and treatment. Chardin, true to his nationality, however, has kept the French types of his country. The housekeeper, evidently just back from her marketing, has brought her game tied up in a linen cloth. Her slender figure stands out admirably against the dark wall. Through an open door is caught a glimpse of a courtyard flooded with soft light, where a second figure is seen standing in a doorway. (This arrangement reminds one of De Hooch's method of dealing with light.) The bottles, plates and mugs are most carefully painted; the



texture of the costume, especially of the apron, is wonderfully true. There is evidently some truth to the saying that "Chardin almost beat the Dutch on their own ground." His pictures were welcomed as a great relief from the "Pompadour genre" so popular at this time.

### 113.

#### THE BLESSING.

Louvre, Paris.

A more popular work of Chardin's is the homely but charming little scene called *The Blessing*. The little girl on the low stool with her hands clasped, is intent on saying her grace before she can have the dish of broth her mother has ready for her. This picture in its arrangement, treatment and sentiment, also betrays Chardin's acquaintance with Dutch methods. In style and feeling it is similar to *The Frugal Meal* by Israels.

#### GREUZE.

1725-1805.

French.

Though not a great artist, Greuze was fortunate enough to come at a most opportune time; for this reason he was, perhaps, over-estimated by his countrymen. Disgusted with artificiality, revolting at the corruption of the period, a change was beginning to take place in the taste of the day, consequently the first signs of return to a simple life and sounder morals were welcomed by the French people.

Greuze introduced a distinctly moral tone into his representations of domestic life; his figures of young girls were particularly admired for their innocence and simplicity. He was not a strong artist, but his canvases were received with great enthusiasm and he retained his popularity for a quarter of a century.



## THE BROKEN PITCHER.

Louvre, Paris.

The one picture of Greuze's that has attracted the picture lover and art student equally, is *The Broken Pitcher* in the Louvre. In it the artist has more nearly reached the ideal of innocent girlhood than in any other of his works. He has, perhaps, attempted to represent the serious thoughtfulness that comes to the young maid when her eyes have caught their first glimpse of the beckoning future. The attitude is one of dreamy expectancy and wonderment as to what that future may hold for her. Greuze's favorite theme was Innocence in Distress and into his pictures of young girls, he usually introduced some cause for pensive feeling or regret.

This picture, which is one of the most naive and charming of all his compositions, was a great favorite with Napoleon. When the Emperor heard of the artist's pitiful death, in poverty and neglect, he exclaimed that he would gladly have given him "a Sevres vase full of gold pieces for every copy made of his *Broken Pitcher*."

DAVID.

1748-1825.

French.

The French Revolution opened a new chapter in French painting. By the nineteenth century, religion as an art motive had ceased to obtain anywhere—painting from being a necessity had passed into a luxury, the king, the state, or the private collector had become the patron instead of the Church. The martial spirit of the time called for a new style of pictures—heroic themes with heroic treatment in place of the frivolous, insincere work of most eighteenth century painters.

Jacques Louis David, who was devoted to the study of antique marbles, accomplished a return to the classic style. The time was appropriate and the style had great vogue. David became the founder of the famous Academic School of France which had as a basis the perfection of line and form. His sys-

tem was concerned with external beauty and directly opposed to the exercise of any spontaneity or individuality on the part of the artist. His style though dignified, was lifeless and cold, lacking in relief, color and sentiment and as, unfortunately, he cared to paint nothing unless it savored of the antique, he left little of any contemporary interest. His work was accepted with enthusiasm, however, and influenced French painting for nearly half a century.

## 115.

### CORONATION OF NAPOLEON AND JOSEPHINE Louvre, Paris.

David, who was a strong adherent of Napoleon, was called upon to paint Napoleonic pictures. He painted them under protest, yet these, with his portraits are among his best works. This masterpiece shows his real power in historic scenes. In accordance with the wish of Napoleon, David has represented the moment when the Emperor, already crowned, is about to place the crown upon the head of Josephine, who kneels before him. All the personages grouped about are portraits.

This vast composition which contains over two hundred figures, is admirable in grouping, coloring and delineation of textures. For what it was intended,—the pictorial record of an historical event—it is a dignified, splendid work. He received the commendation of the Emperor, who as a testimony of his appreciation, appointed the artist an Officer of the Legion of Honor.

### MADAME LE BRUN. 1755-1842. French.

Madame Vigee Le Brun, one of the most charming painters of the French School, belonged wholly and distinctly to the eighteenth century, and was the portrait painter *par excellence* of the Court of Marie Antoinette. She painted in the graceful style of Greuze but with more breadth. Her works have a freshness, life and spirit, above all a sincerity that was exceptional for this period. The Revolution brought changes in

manners, laws and art; a new school—the classic—was developing under the leadership of David. Notwithstanding revolutions and reforms, she continued to follow the dainty, delicate art of Watteau, Greuze and Fragonard—an art intrinsically French.

The exquisite grace of Madame Le Brun was, therefore, the last expression of what may be called eighteenth century painting in France.

## 116.

### PORTRAIT OF THE ARTIST.

Uffizi Gallery, Florence.

The charm and beauty with which Madame Le Brun invested the portraits of her patrons, is apparent in her portraits of herself. This particular work was painted, upon request, for the celebrated collection of portraits of famous artists by their own hand to be placed in the Uffizi Gallery, Florence. She was then thirty-four years old and has represented herself as seated before an easel, palette and brushes in hand, engaged in tracing upon her canvas the features of Marie Antoinette. The pose is delightfully natural and unaffected, the expression one of charming vivacity.

The portrait was painted in 1789—the year of the French Revolution.

## English Painting.

At the opening of the eighteenth century England, the last to be touched by the Renaissance movement, comes into artistic prominence. This country, although it early held a foremost place in science and literature, was very late in adopting pictorial representation. When at the close of the thirteenth century all Florence was filled with enthusiasm over the wonderful Madonna of Cimabue, Roger Bacon was creating almost equal excitement in England, and history shows that during her early years, the attention of her people was held by minstrels and writers long after the rest of Europe was under the spell of the pictured story.

From the fifteenth to the eighteenth centuries the country depended largely upon foreign artists, who came to the English court. Holbein, Rubens, Van Dyck and others were imported for the service of royalty and exerted an influence over local artists. It was not until the eighteenth century, when art was falling into decadence everywhere else, that a national school was founded in England. That seriousness of purpose which is said to distinguish the English character, and the tendency of public taste toward literature, is reflected in English painting.

British painters did not possess the pictorial sense to the same degree that the Italians and the French possessed it; their art in general, was more illustrative than imaginative or creative. English art excelled in portraiture and struck out in an original and distinctive line in landscape. Before the end of the century the English School produced masters who were worthy to take rank in their own special styles among the great painters of the world.

English tradition in portraiture and landscape is still worthily maintained by present day artists.

## HOGARTH.

1697-1764.

English.

The first purely English artist of note was William Hogarth, an illustrator, satirist and moralist, as well as painter. He began by painting portraits in which he showed great care for character and realism, but later occupied himself with ideas to be expressed, using his talents largely to point a moral or to depict the vices of his day. Following the literary rather than pictorial trend of the period, he treated his subject as a dramatic writer would treat it, using his canvas for his stage. Original both in method and point of view, <sup>and</sup> with fine artistic qualities, he showed remarkable taste in his lighting, arrangement and accessories. His greatest success was in his three great series of pictures which were planned for the conveying of a moral message.

English art begins under him, as the art of every nation begins, with reflecting the life of the time. In his own field, Hogarth is unsurpassed.

### 117.

#### THE MARRIAGE CONTRACT.

National Gallery, London.

Hogarth was so keen in discovering the vital point in a social evil, so clever in exposing it to view, so artistic in his manner of portrayal, he escaped being a "story telling" artist. In the *Marriage a la Mode*, he has preached his sermon well.

The work is a painted drama consisting of six scenes in which the artist sends forth one of his characteristic warnings against existing evils. In this, the first of the scenes, Hogarth satirized the common custom of parents of sacrificing their children for the advancement of their own condition. The gouty old peer shows his peerage to the plebeian alderman, who gives his gold in exchange for the title of Countess for his daughter. The prospective groom, a vain young fop, is admiring himself in the mirror, while the bride-to-be flirts with the lawyer who draws up the contract.

The picture is full of sly suggestions from the two dogs



who are forcibly chained together to the unfinished building which may be seen through the window, whose construction has been arrested for lack of funds. Stage by stage the series proceeds from the signing of the contract to the violent death of the Earl and the suicide of the Countess. All are equally convincing and in them are concentrated all Hogarth's best points—his bitter wit, his perfect truth of detail and his finish, which rivals even that of Teniers.

## REYNOLDS.

1723-1792.

English.

English art, which as a national art began with Hogarth, matured with the genius of Reynolds. Sir Joshua was a courtier, and his artistic gift took the form of contemporary portraiture. Down to the end of the century, this is the line along which the main current of English art went, for England, being a Protestant country, had abjured the religion that provided the motives for early art elsewhere.

Influenced by his studies in Italy, Reynolds reduced his art to a system; as a result, his regard for rules and tradition prevented his work from ever becoming enthusiastically spontaneous or strikingly original. However, as he was gifted with a keen insight into human nature, he gave realistic and impressive as well as artistic representations. He was particularly successful in painting the charming English women and children of the fashionable world of his day. Sir Joshua left a large number of works. From his note-book we learn that at the early age of thirty-five he had already painted no fewer than one hundred and fifty portraits. The painter's experiments with numerous oils and varnishes have worked havoc with his pictures; his colors are sadly faded.

## 118.

### THE AGE OF INNOCENCE.

National Gallery, London.

Most artists agree that the painting of child-life is the most maddening as well as one of the most fascinating

branches of their art. Here Reynolds was eminently successful. Never is he more perfect, never does he paint more spontaneously than when he portrays children; fortunately for our enjoyment, he has immortalized a throng of them. He surely must have possessed the hearts of these small people in order to have portrayed their varied expressions and winsome attitudes so perfectly.

This portrait of an enchanting little maid sitting under a big tree, is well named the *Age of Innocence*. The artist has charmingly caught the dreamy, half-wondering, half startled expression, so typical of childhood. The demure little figure has a grave dignity prophetic of coming years, yet contradicts its own pretence of sober age by the rounded curves of childhood and by the expression of the serious eyes so full of unspoken curiosity and wonder.

Reynolds was quick to seize any chance attitude, passing action, or expression which nature set before him; hence, the great charm and naturalness of his child portraits.

## 119.

### DUCHESS OF DEVONSHIRE AND HER DAUGHTER.

Royal Gallery, Windsor.

Reynolds has rarely been more successful than in his portrait of Georgiana, *Duchess of Devonshire*. The Duchess was famed for her culture, her love of art and her beauty. Reynolds had painted her before; once as a child of twelve, again as a bride, here as a mother playing with her infant daughter.

This reproduction, which is beautifully colored, shows a most delightful and life-like group. The gracious, aristocratic Duchess, attired in a simple morning gown, is engrossed in play with her child, evidently taking great pleasure in the baby's delight. The momentary expression of the mother is most natural while the uncertain, fitful movements in the hands and feet of the child could hardly be better done. They are not only wonderfully true to life, but convey a living impression of the infant's excited movements as it enters into

the sport. The intent, interested expression of the little face is remarkably caught also.

The feeling and arrangement of the picture are quite equal to its conception. Reynolds, as always, has kept the characteristics of his sitters. The mother could never be mistaken for other than a lady of rank. Her figure stands out in striking relief against the dark curtain. The little Georgiana, afterwards the Countess of Carlisle, is given a softer treatment; the head and arms are outlined against a glimpse of sky—a happy and artistic arrangement by the artist.

## 120.

DR. SAMUEL JOHNSON.  
National Gallery, London.

The English portrait painters, so reads the accusation, always flattered their sitters abominably. This example must be an exception to the general rule for there is no touch of idealization here; indeed the Doctor hardly lends himself to it. To be sure the wig may be a little straighter and the clothing bear more evidence of brushing than was customary with the original; but he is made to appear in his "Sunday best" doubtless out of compliment to his friend, Mrs. Thrale, for whom the likeness was painted.

Dr. Johnson often sat for his portrait. He said—"any reluctance to have one's features painted shows the anfractuosity of the human mind." Both his likeness and his remark are characteristically ponderous. The portrait is heavy, argumentative in aspect, realistically portraying the unwieldy frame and massive features of the irrepressible Doctor, at the same time giving an impression of wonderful vitality.

His biographer has scarcely succeeded in making him a more living personage than has Reynolds. A marked contrast to the highly refined elegance of the fashionable Duchess, which shows another side of the artist's genius.

## GAINSBOROUGH.

1727-1788.

English.

Gainsborough, a contemporary of Reynolds, disliked conventionalities and formulas. He was a more original painter, both in conception and execution, for unlike Sir Joshua, he followed no school traditions. With a natural taste for form and color, <sup>and</sup> a large sense of the decoratively beautiful, he went directly to nature and took from her the materials which he fashioned into art in his own manner. His work, consequently, was more spontaneous than his contemporaries—it reflected mood and feeling rather than analysis and theory; Gainsborough was of a decidedly poetic temperament, with a dash of melancholy which is evident, particularly in his landscapes; for these he was almost as noted as for his portraits.

In both branches of his art he was one of the most original as well as most English of all the English painters.

### 121.

#### PORTRAIT OF MRS. SIDDONS.

National Gallery, London.

In the noted portrait of Mrs. Siddons, in her blue and white dress and her heavy feathered hat, Gainsborough has attempted a daring color scheme, defying all the rules of Sir Joshua. The somewhat strong blue of the gown set directly against the red curtain of the background would seem to have presented difficulties in the way of a harmonious color treatment. To a great degree he successfully overcame them.

Some critics consider that *Mrs. Siddons*, rather than the "Blue Boy," was Gainsborough's "authentic repartee" to Sir Joshua's celebrated dictum respecting the use of blue. While one carries away the impression that the colors are somewhat out of tune, there is no doubt about the painter's success in characterization. In this respect it is a masterpiece. In the stately face—severe even in its beauty—one sees stamped the character of the actress who turned the heads of half the town, yet herself gave cold response to popular admiration.

This large, striking work is one of great distinction. In



perfect accord with the personality of the sitter, a certain feeling of formality and unapproachableness emanates from the presence of this one time tragedy queen.

## 122.

### THE BLUE BOY.

Collection of the Duke of Westminster, England.

This most noted portrait, which strongly suggests Van Dyck, is commonly supposed to have been painted by Gainsborough as a protest against the dictum laid down by Sir Joshua in one of his lectures, that blue cannot be made the dominant note in a picture. Gainsborough took up his palette and painted this celebrated boy, thereby successfully disproving the statement.

Master Buttall, for that is the boy's name, stands in the center of the picture, with a touch of swagger in his air, looking boldly at one as if quite aware of the interest and discussion he was causing. Dressed entirely in blue, he stands in relief against a blue sky, which is toned down, however, by a misty atmosphere. The work is strikingly effective and somewhat unusual in color harmony.

### ROMNEY.

1734-1802.

English.

Reynolds and Gainsborough brought about a complete renaissance of the art of portraiture in Great Britain. A great number of painters, many of them famous, followed in their footsteps. One of the most talented of these was George Romney, a man eleven years younger than Reynolds and a connecting link between the eighteenth and nineteenth centuries. He was a curious combination of weakness and strength; an artist with more sweetness than force, with a tendency to flatter and idealize his sitters. His work suffered from a lack of perseverance and painstaking effort, yet is pervaded with charming sentiment and color.

He soon came to be recognized as second only to the two



greater masters and attained great popularity, as no sitter ever went away from his studio without a feeling of pleased satisfaction at the subtle transformation of appearance accomplished by this sensitive, artistic genius.

## 123.

MRS. MARK CURRIE.  
National Gallery, London.

*Mrs. Mark Currie* was the bride of a few months when she sat for Romney. The face looking out from under its cloud of hair has a charmingly sweet, natural expression; in her simple muslin gown with rose colored ribbons, she is as fresh and fascinating today as she was in 1789. The charm of a gracious personality radiates from the portrait which is one of the most exquisite examples of Romney's favorite type.

RAEBURN.  
1756-1823.  
English.

Sir Henry Raeburn was another fine portrait painter. Though a Scotsman born, he was English in his art; in technical ability he probably surpassed any of his predecessors. His strong simple manner was suited to the painting of men rather than women; indeed he preferred the masculine to the feminine type, the "eternal womanly" making no such appeal to him as to Romney or Reynolds. He gave wonderfully true interpretations of the real nature of his sitters—moulding the whole character into the likeness. He confined himself entirely to portraits and while not a great creative artist, as a craftsman he had no rival in his age and country.

## 124.

MRS. SCOTT MONCRIEFF.  
National Gallery of Scotland, Edinburgh.

Although Raeburn is thought of as essentially a painter of men, yet his portraits of women include some of his best.

This of Mrs. Scott Moncrieff, which ranks among the finest examples of English portraiture, is simple in color scheme and a masterpiece of modeling. Here, as in all his portraits the artist has worked out an intellectual as well as an artistic problem and has adapted his style to his subject.

## CONSTABLE.

1776-1837.

English.

The two greatest landscape painters of the modern English School, were Constable and Turner. A great change in this branch of painting was made by Constable, who is called the first of the modern open air painters. This artist received much of his inspiration from Hobbema and the old Dutch landscapists, although the early Dutchmen looked at nature as an object of which to make a portrait while Constable endeavored to embody his own feeling in his representations. Unlike his predecessors, he saw his greens unmixed with browns; having the courage of his convictions for the first time the fresh green of the grass and trees and the blue of the sky became interesting features of landscape. By choosing high noon as the most attractive time of day in which to paint he gave an originality to his lighting heretofore unknown.

Constable was very successful in rendering the proverbial moisture of the English atmosphere; artists used jokingly to advise their friends to take an umbrella when they went to see Constable's pictures,—so say his biographers. The French recognized in Constable the leader of a revolution in the art of landscape painting and his work had a decided influence upon the then rising landscape school of France.

## 125.

### THE CORNFIELD.

National Gallery, London.

Speaking of the country surroundings of his boyhood, Constable once said, "Those scenes made me a painter." It is not surprising that a painter so essentially English, should

have been fascinated by the beauties of a scene, such as the one represented here in *The Cornfield* or *The Country Lane*, as it is often called. It is an admirable portrayal of just such a bit of English country as often must have met Constable's eyes as he was looking about for subjects for his brush. In the foreground a small shepherd lad has stopped for a moment to drink from a spring by the roadside, leaving his flock to the care of the dog, meanwhile.

This peaceful bit of nature by its contrast of low tones, gives additional brilliance to the cornfield which forms a sheet of waving gold in the middle distance. Beyond, in perspective, stretch the green meadows of the valley with glimpses of a river and a church tower among the trees. Constable has departed from the old notion of brown effects in nature and painted his greens and yellows with a bold brush. This picture of rich, fertile English country side is painted from nature by a master hand and imbued with the enthusiastic spirit of the poet painter.

TURNER.

1775-1851.

English.

With Turner, the theme of many rhapsodies, the idol of Ruskin, we go back to idealized landscape. Of the long galaxy of imaginative painters, he was by far the most imaginative of all. As the exponent of a fashion and style of his own, as one who defied all rules and was a law unto himself, he stands a significant figure in art history. Learned in all the forms of nature, schooled in all the formulas of art, yet he took neither nature nor other artists as his models; in fact he was not so much concerned with the truth of nature as with the splendor and magic of the sun.

Turner was preeminently a painter of the elements, water, air and light; he became so absorbed in the fascination of the latter that he paid little attention to human interest or action; he slighted detail and generalized to such an extent that his later works are visionary and vague. Because of his exclusive worship of atmosphere, his sacrifice of matter and form to sur-

rounding air, space and light, he is looked upon as the founder of modern impressionism.

## 126.

### ULYSSES DERIDING POLYPHEMUS.

National Gallery, London.

The incident which formed the inspiration for this noted picture is taken from Homer's "Odyssey." It illustrates the passage where Ulysses in his voyage from Troy stopped at the island of the Cyclops and approaching the cave of Polyphemus lost six of his men, who were devoured by the monster. Putting the creature to sleep by drugging him with wine, Ulysses put out his single eye with a burning stick, after which he escaped to the ship with the remainder of his crew. The first impression is of fine color and effective massing of light and shade. The greatest charm of the work, however, lies in its imperfect revelation.

Turner was an artist who put a large amount of suggestiveness into his pictures; these shadowy spaces peopled with vague, strange shapes, set the fancy roaming and give a sense of mystery that is singularly fascinating. On the top of the cliffs the huge, writhing figure of the monster Cyclops is faintly discernible. The shapes of the vessels, the forms of the sailors, the bevy of sea-nymphs guiding the prow of the boat are only partly defined, while the mass of shadow at the left is entirely impenetrable.

Turner has chosen an old time theme. A myth which belonged to a period far enough away to permit him perfect liberty of treatment and furnished him opportunity to exercise the splendors of his imagination.

## 127.

### THE FIGHTING TEMERAIRE.

National Gallery, London.

*The Temeraire* ("The One That Dares") is perhaps the most universally accepted as Turner's masterpiece. The ship



was captured by the English from the French in the battle of the Nile in 1789, and thereafter formed a part of the British navy. At the battle of Trafalgar, she was the second ship in Nelson's line and was crowned with chief victory; in 1838 after a long and eventful service, was pronounced past usefulness, condemned as unseaworthy and sold to be broken up. Turner was on the Thames when the noble old ship was taking her last journey alone with none to do her honor, without the firing of a single gun, humiliatingly and pathetically being towed away by a modern, aggressive little steam tug. The incident appealed to him as a text for a picture.

It is impossible to form any idea of the glory of the painting from an uncolored reproduction. Turner's brush, as if Midas touched, has turned the canvas into shimmering, glittering gold. The sky is fairly ablaze with sunset light, the ripples of water have caught and reflected the glow until the entire broad surface of the stream is alive with scintillating color. The distant shore behind which the sun is setting is enveloped in a fiery haze through which walls and towers of a city loom with visionary indistinctness.

In the lurid atmosphere the stately Temeraire presents a ghostly phantom-like appearance—a direct contrast to that of the energetic little tug so impertinently puffing its black smoke into the face of the old war ship.

Turner has no doubt intentionally given a sense of pathos and sadness to the spectacle of the vessel that had brought honor to the whole nation, being taken away to a prosaic and humiliating end. One is reminded of Holmes' "Old Ironsides," written when it was proposed to allot a like ignoble fate to the American frigate, Constitution.

WILKIE.  
1785-1841.  
English.

Sir David Wilkie, sometimes called the "Scotch Teniers," was a Scotchman by birth, but is associated with the English School. Not since the days of the "Little Masters of Holland" had the home life of the common people been so realistically pictured. Unlike Hogarth, his aim was to please and amuse



rather than to deduce a moral; his pictures instead of expressing an idea express a passing sensation. He possessed, in a superior degree, the power of portraying life and movement by gesture, and showed great ability in arranging his groups and rendering their varied expressions. He belongs to the group of English *genre* painters of the period who modeled their style on the Dutch.

## 128.

### BLIND MAN'S BUFF.

Buckingham Palace, London.

Sir David captivated Londoners by just such clever portrayals as he has given here in *Blind Man's Buff*. It is a remarkably realistic delineation of this merry, rather boisterous game. He must often have been a participant or at least an interested observer of it, to have rendered it so vividly. The humorous situations, the scrambling and confusion are quite as many can recall on similar occasions in the good old days, and display great genius on the part of the artist. It was in portraying like scenes he gained such popularity his name became almost a household word. The old fashioned game has formed an evening's amusement in many a happy home circle, and the work will always make an appeal, if only by serving to recall similar scenes of merriment in childhood's happy days.

The charm of a picture that tells a story is not likely to be enduring if the picture does nothing more than that. But when it rouses a train of agreeable recollections, is as well done, is as full of vital life, action and spirit as Wilkie's *Blind Man's Buff* it is sure to be attractive in its own way.

## Romanticism.

Turning again to France to follow the course of her development, it is found that the discontent and intensity of sentiment which prevailed at the beginning of the nineteenth century, were working a change in art. The French Revolution culminated in an extraordinary outburst of national enthusiasm which demanded something spontaneous, something expressive of the intense feeling of the time. The quick succession of events, the highly wrought state of public feeling could no longer be represented by statuesque, academic art.

In 1822 a movement which took the name of Romanticism, came forward in opposition to the classicism of David; its followers sought to represent the poetic, the emotional sentiment of life. The quarrel between the two schools lasted for some years with neither side victorious, but the influence of either the classic or romantic motive may be traced in almost all French painting of the nineteenth century. Romanticism had a decided effect on modern art through the new school of landscape which developed at Barbizon.

DELACROIX.

1799-1863.

French.

Delacroix, the leader of the romantic movement, was one of the greatest colorists of the nineteenth century; an artist who thought, designed and expressed himself in color. "To be a feast for the eyes is the first merit of a picture," are words entered in his diary shortly before his death. He was the true representative of his age, its enthusiasms, its activities, its agitated emotions; his art reflected the mighty impulses which had been let loose by the Revolution. The scenes of violence and tragedy which often form the inspiration for his brush show a most vivid power of imagination and strength of ex-

pression, although his dramatic action and emotional intensity are usually overwhelming rather than charming. His name is the greatest among the adherents of the Romantic School of painting.

## 129.

### DANTE AND VIRGIL.

Louvre, Paris.

Delacroix often took his subjects from the tragic poets; one of his first pictures is the now famous *Dante and Virgil*, which created so much discussion at the time of its painting. This strange, ghostlike scene is taken from Dante's *Inferno* Canto III, where Dante and Virgil, conducted by Charon, are crossing the lake which surrounds the walls of the infernal city of Pluto; to the gunwale of the boat cling the unhappy shades, one convulsively gripping it with his teeth, another losing his hold sinks into the water, while another pushes off those who, like himself, are trying to enter. Above these writhing forms stands Dante aghast with horror, leaning toward the shade of Virgil, who stands calm and serene amid the tumult around him.

The painting is a wonderfully imaginative production, a turbid harmony in color, and most remarkable in a certain weird rhythmic movement, suggesting agitated waves, which the artist has produced by his arrangement of the figures in the water. These figures are marvels of draughtsmanship and emotional intensity. The art of Delacroix represented a breaking away from what had gone before; it was both a protest against the cold, calculating art of David and an endeavor to express the fervor of modern life through the medium of romance and color.

## The Barbizon School.

About the year 1830 the most famous coterie of artists since the Italian Renaissance settled in the little town of Barbizon, three miles from Fontainebleau, and founded what has been called the Fontainebleau-Barbizon School. The desire for a medium through which to give the world an art which, avoiding the extremes of both the classicists and the romantics should become a universal art, found expression in these men.

The exhibition of English landscapes by Constable in 1822, had opened their eyes to the neglected possibilities of landscape painting and the school was devoted primarily to the study of light, color and impression. Their studies included not merely the external appearances but the inward spirit of a scene, beside, in their intimate study of the individuality of nature they became themselves intensely individual—thus embodying what became a leading characteristic of the age—individualism.

This little group, led by Rousseau and his followers, were far from being appreciated in their own day, but they left a wonderful legacy and exerted a far reaching influence—an influence which is not yet ended. Our modern landscape artists have continued and developed nature study, endeavoring to carry it to the highest development the art can attain—that of representing the spirit of nature through the external forms in which it is embodied.

COROT.  
1796-1875.  
French.

In the Barbizon group of artists, Corot occupies a place peculiarly his own. Though all these nature worshippers painted light and atmosphere, no one of them has better translated

with his brush the fitful moods of day as she appears in the morning and disappears in the evening, than has Corot.

One of the most original, most poetic of painters, he was not concerned with the absolute statement of facts but with the essence or spirit of landscape which it was ever his aim to reveal. His compositions are usually simple, his masses of light and shade very broadly, but most effectively, handled. He never had a superior in producing the permeating light of twilight and dawn.

Corot shows nature as seen through his own poetic, artistic temperament; he shows an interpretation of his own mood rather than an interpretation of nature herself.

### 130.

#### LANDSCAPE.

Louvre, Paris.

Loving and understanding nature perhaps better than any other artist, his intimate acquaintance with all her moods enabled him to reveal her secrets. Corot loved best the enchantment of the mysterious hour of early morning, when nature is just awakening from sleep, or the evening time, when the hush of twilight descends with the sound of the evening vesper.

This landscape breathes of that morning hour when the vapors of night are being dispelled by the bright rays of the sun and suggests the season when nature is putting on her spring dress. It is as full of joy, lightness and grace as a symphony by Mozart. The quivering leaves of the trees are exquisitely relieved against the pale glow of the sky, the mist still hangs like a veil over the quiet surface of the lake. The figures, which are embodiments of the spirit of the scene, are creatures far removed from the responsibilities, the sordid experiences of life.

It is one of the artist's typical representations of nature; a nature deliciously impossible, full of uncertainty, enveloped in atmosphere, and pervaded with mystery.



## DAUBIGNY.

1817-1878.

French.

Daubigny, the youngest of the Barbizon group, is another master of atmosphere and light. He has great charm, simplicity and directness of style with a distinct individuality.

As truly a lover of nature, his works display less imagination than Corot's, but more literal truth. Always happy in his selection and arrangement, he paid little attention to details but rendered the general effect of a landscape in a truly remarkable way. His works are usually quiet, restful and rich in low tones of color. Daubigny is a connecting link between Corot and the present day impressionists, as he sought to gain his effects by values, rather than by varying color tones.

### 131.

#### ON THE RIVER OISE, EVENING.

Metropolitan Museum, New York City.

A good reproduction can translate something of the witchery and charm of Corot, but Daubigny needs to be seen in color to be appreciated. His scenes, usually simple, are so delightfully natural. His vegetation is such a rich, luxuriant green, his meadows so sunny, his river banks so cool and shady, one cannot fail to succumb to their fascination. Artistically he is akin to Corot, although he looked at nature through different glasses. Daubigny's trees are perhaps more easily identified botanically, than Corot's, but the latter "cared to paint their souls" rather than the cut of their clothes. In the work of both men there is more than appears to the eye. Beneath their objective beauties one gets the impression that the artists have discovered secrets in nature too subtle for untrained eyes to perceive at first glance.

Daubigny spent much of his time on house boats on the Oise and Seine and is famous for his reproduction of the river banks or a corner of his garden. This quiet scene, a bit of nature interpreted through the eyes of a sincere nature lover, is lifted above the common place by the individual, poetic, treatment of the artist.

MILLET.  
1814-1875.  
French.

In the Fontainebleau group, allied in feeling and sentiment with the landscape artists, was Millet, a man who saw poetry in the homely, the commonplace, the fundamental side of things. His was, indeed, a wide contrast to the view point from which Corot looked upon life and it is a vastly different world into which his brush summons one. Corot's work reflects his own joyous, happy spirit, his idealized vision of nature. Millet was impressed with realities; the actual drama of labor as exemplified in the life of the peasant was the object of his artistic efforts; each artist peering beneath the surface into the spirit of things strove to reproduce the particular truth that was revealed to himself.

At first a figure painter and a student under Delacroix, Millet soon renounced his first style and began to paint peasant life with a literal and pathetic truthfulness far from acceptable to the public taste. But his works were fraught with a message which in time made its appeal to humanity. In our present age of naturalism, among the many who have followed in his footsteps, he ranks as one of the greatest painters of peasant life.

132.

THE GLEANERS.  
Louvre, Paris.

*The Gleaners* is probably Millet's greatest composition. It represents an every day scene unadorned and direct in which the pathetic toilsome life of the peasant is set forth with telling reality. The bent, weary figures working in the scorching sun are gathering here and there from the barren stubble, the few meager bits the reapers have left behind.

The inner meaning of the picture was so obvious, was such a revelation of existing conditions, the work raised a storm of abuse. It is said Millet had no intention of emphasizing the inequality between the poor peasant and the rich land holder;

nevertheless he could hardly have portrayed the contrast between the lives of the two classes more convincingly. The whole make-up of the picture emphasizes the poverty of the one and the abundance of the other.

BRETON.  
1827-1906.  
French.

Another peasant painter of this period but one who differed from Millet in personality, was Breton. He also went into the fields for his subjects, but having the sentiment and imagination of a poet he merely used the peasant as a peg upon which to hang his poetic ideas.

Breton's point of view—the use of facts as accessories with which to build up an ideal composition was the one then in vogue in France, the style of the Barbizon men not yet having received full recognition. He had not the originality of Millet in representing the commonplace, but showed the more joyous side of rural life, and he has given us some splendidly strong, vigorous figures even if ideally represented.

No artist of the nineteenth century had a more unanimous acknowledgement of his merits than did Breton during his lifetime.

### 133.

#### THE SONG OF THE LARK. Art Institute, Chicago.

*The Song of the Lark*, full of dignity and simplicity in design, is low in color tones representing that mysterious hour preceding dawn, when the sun, a hazy red ball, is just appearing. The only figure is that of a peasant girl silhouetted against the dull sky, yet the work is full of poetry.

If it is true that an artist is one who not only knows how to see, but has the gift of making others see with him, Breton surely deserves the title, for it takes little stretch of the imagination to see this sturdy figure come swinging down the path with a vigorous stride, see her halt to listen as she catches the

liquid notes of the sky lark, and as the bird disappears, resume her way. The impression of instantly arrested motion and an intent, listening attitude is given wonderfully well. One unconsciously follows the figure's gaze almost with the expectation of catching the last notes of the song.

The exquisite sentiment shown by the appreciation of the peasant girl for the beauty of the strains of the lark,—the most subtle and finest suggestion of the picture,—reveals the poetic temperament of the artist.

BONHEUR.

1822-1899.

French.

Among the few women who have attained distinction in painting, Rosa Bonheur is probably the best known. She won for herself unanimous admiration for her scientific study and observations of the life of four-footed creatures; she struck an original note in painting animals as a realist, but with an artistic treatment unlike any previous examples. No woman has been so highly honored officially, nor has perhaps won so exceptional a place in art.

### 134.

PLOUGHING IN NIVERNAIS.

Luxembourg, Paris.

In this common-place scene, the gifted French woman has revealed some of the successful results of her life study. Perhaps the strength of the awkward creatures is what appealed to her most, as she has made it the chief note in the picture.

She evidently knew ox-anatomy by heart, knew just how to show the joints and muscles through the tough hides, knew also just what and how much to show in order to portray the characteristics of the patient beasts. These are far from conventional, wooden animals, they are beasts thoroughly alive, with straining muscles and panting sides; the position of the limbs and long slant of the backs gives very realistically the effect of a slow, hard pull through the dry, baked earth. Shout-



ed at and prodded by the driver, the long suffering oxen show contrasting expressions of meekness and rebelliousness; the white one of the middle pair is evidently the present sufferer, while the patient meekness of its companion, indicates that it has already felt the impatience of the driver. The varied colors of the wrinkled hides with the effect of sunshine over them, are beautifully shown.

The artist has also attempted the very difficult feat of painting white against white, and has solved the problem well. White upon white in full sunlight, has been practiced since, but Bonheur was one of the originators of the effect.

### MEISSONIER.

1815-1891.

French.

In the same period with the Barbizon men, other artists came to the front who held aloof from both Classic and Romantic Schools, who stood for a special movement in painting and who really gave a third tendency to French art in this century.

The leader of these so-called Realists, who maintained that the only subject in art should be nature as it really is, was Courbet. Prominent among the followers of the movement was Meissonier, whose fundamental principle was also realism; not realism of impression, however, but realism of detail. He went to the Dutch for his models, <sup>and</sup> turned his attention to *genre* painting but always remained true to his origin and retained his own characteristics. He showed marvelous skill in the rendering of exact detail; in his particular field, he has no predecessors and no competitors. He makes no direct appeal either to the mind or the heart, but rather charms the eye by the feats of his brush.

His art is not great, but it is inimitable. His greatest claim is to extraordinary technique in miniature representation for he held that as all objects of nature were composed of atoms too small to be seen with the naked eye, so a picture should be finished with such care that its beauties could be detected only under the magnifying glass.



## 135.

LA RIXE.

Buckingham Palace, London.

This justly celebrated picture which differs from most of Meissonier's works, was painted to refute a statement made by his critics that he was unable to represent movement. "The scene represents a brawl in a tavern; the chairs and tables have been overturned, and cards, the probable cause of the trouble, lie scattered on the floor. The assailant has drawn his dagger and struggles to free himself from two companions, as they with difficulty prevent his rushing upon his adversary, who, restrained by a third peacemaker, attempts to draw his sword." The violent movement, the fierce struggle of the angry men, the intense expression, not only of the faces, but of each limb and muscle, are powerfully and dramatically rendered.

Here Meissonier has not only disproved his critics' statement, but given convincing proof of what he might have accomplished along broader lines had he given less thought to the portrayal of accessories but more to the interpretation of life and action.

BOUGUEREAU.

1825-1905.

French.

Bouguereau, who was more influenced by classic than romantic art, was particularly concerned with the beauty of line, form and feature. Probably no artist for the past fifty years has been the subject of more criticism or has been the recipient of greater popular admiration among his own countrymen than he. His unfailing devotion to academic methods made him a master draughtsman and technician, but robbed him of originality, spontaneity, life and enthusiasm,—qualities essential to great painting.

His work shows little intense feeling or warmth and richness of color; in general it inclines to prettiness rather than to greatness, yet is never trivial. It is always refined, of high moral conception and harmoniously attuned to public taste.

Few artists have rendered the charms of childhood more delightfully while in some of his religious and mythological works, Bouguereau has reached a serene and ideal beauty.

### 136.

#### VIRGIN OF CONSOLATION.

Luxembourg, Paris.

The *Virgin of Consolation*, probably Bouguereau's strongest work, is one of the most pathetic of Madonnas from a dramatic standpoint. It is Byzantine in color, attitude and setting, but in feeling is far removed from the cold, unsympathetic Byzantine type.

The Consoling Virgin, whose face is full of compassion, is seated and draped in red and blue, according to ancient custom; the gesture of the hands,—one of benediction,—gives her a distinction that is striking in its impression of solemn peace. The figure of the desolate mother who has brought her dead child, then thrown herself despairing and heartbroken across the Virgin's knees is most realistically painted. It is a touching picture; one which makes an immediate appeal to instinctive, human sympathies and is impressive in its effect of solace. Even children feel its impressiveness. A group will often be found before it; with grave faces and in low hushed tones they express their feeling for the sorrowing mother.

The picture was painted soon after the Franco-Prussian war, gained a vital success and has never lost its popularity.

## The Pre-Raphaelites.

While France has been developing along new lines, England has kept pace with her sister country. About 1847, started what was perhaps the most important movement in English painting of recent times. It took the name of pre-Raphaelitism, and represented the efforts of some English artists, sculptors and poets, seven in all, to reform the art of the country by a return to the simplicity and religious fervor of the Italian painters before Raphaël's time.

Art, they maintained, as it had gained in facility of execution and grace of composition had lost in truth of fact and spirituality; the mission of modern painters was to return to the sincerity and veracity of the early masters, to develop an art, religious, moral, thoughtful but in all cases true to nature. Their efforts to attain the true, regardless of the beautiful, were sincere but their work finally became strained, morbid and tinged with a certain mysticism.

The Brotherhood lasted for only a short period; the members soon drifted from each other and began to paint each after his own style. The movement, however, gave a higher motive to the artistic development of the future and left a powerful stamp on English art; for following it came a long line of art-workers in almost every kind of decorative article, all in the quaint style and sentiment of the "long-ago."

ROSSETTI.

1828-1882.

English.

The most unique character of the Brotherhood artists was without doubt, Dante Gabriel Rossetti, a worshiper of Dante, a man whose poetic temperament made him especially susceptible to the dreaming of dreams and seeing of visions. His

poems and pictures have a mystical, romantic spirit about them that gives them a peculiar power without making them great works of art.

He followed the Italian Renaissance painters in representing humanity rather than nature, but it was always the spiritual side of humanity that appealed to him. He used the mouth and eyes as the index of the soul, often to point of exaggeration, even as in his desire to express emotion and excessive sentiment, he placed his figures in strained, awkward positions. He was an artist of great sincerity of purpose who endeavored, through his figures, to express the most vivid intensity of inner life.

### 137.

#### THE BLESSED DAMOZEL.

Collection of the Hon. Mrs. O'Brien, England.

The poem, *The Blessed Damozel*, was written in Rossetti's nineteenth year; the picture was painted at fifty-one after he had married and after the death of Miss Elizabeth Siddal, who was to him and his art what Saskia was to Rembrandt—his ideal. His devotion to her so narrowed him to one type that his figures of women bear a striking resemblance to one another.

In this beautiful dream-face, Rossetti has immortalized his wife, representing her as an angel of God standing at the gate of heaven looking upon her lover left upon earth. The picture embodies the tragedy of his life; as a youth he dreams of what love might be, in manhood the dream became reality but after scarcely two short years of realization, his beloved is taken from him. The poem is strangely prophetic of her death.

"The Blessed Damozel leaned out  
From the gold bar of Heaven;  
Her eyes were deeper than the depth  
Of waters stilled at even;  
She had three lilies in her hand,  
And the stars in her hair were seven."

BURNE-JONES.

1833-1898.

English.

Edward Burne-Jones was a follower of Rossetti, less intense, but like him thoroughly steeped in the mediæval spirit. His pictures have a weird, witching loveliness, are usually charming in design, but sometimes disappointing in vigor and color. He was a most subtle painter, combining the delicate charm of Botticelli with the noble invention of Mantegna and the decorative design of present day artists. A sensitive, highly imaginative idealist, who revealed his sincerity in all his strange and fascinating compositions.

### 138.

KING COPHETUA AND THE BEGGAR MAID.

Tate Gallery, London.

The old story of the king who succumbed to the charms of a simple beggar maid, has been the inspiration of many an artist's brush, but none has so fully appreciated the artistic possibilities of the subject as Burne-Jones. In his illustration of this fascinating poem by Tennyson, the painter represents the king, dressed in blazing armor, humbly laying down his splendid crown at the feet of the sweet, simple maid who in her modest gray gown, is seated upon the purple cushions of his throne.

The scene is made sumptuous with hangings of costly stuffs, luxurious pillows of rich brocade, chased gold panelling and polished metal. Two chorister boys perched above are singing softly; in the distance between the curtains is caught a glimpse of autumn landscape. "In this exquisite setting, the two figures remain motionless, isolated in their absorbed reverie."

HUNT.

1827-1910.

English.

Holman Hunt, the virtual founder of the school and the only one to adhere firmly to its principles, is the most typical



of the famous Brotherhood as in his art he gives expression to the theory that painting must be both religious in motive and true to nature in minutest detail. In his concern for absolute realism, he seems to have somewhat overlooked the greater truths of light, air, technique and color.

He never allowed himself to paint scenes laid in foreign countries without visiting them and learning the truth regarding accessories; these he reproduced with the greatest accuracy; as a result, the accessories often impress beyond the subject. Notwithstanding his lack of atmosphere, his harshness of coloring and the absence of many qualities one looks for in good painting, his sincerity and spiritual fervor redeem his work from the commonplace.

### 139.

#### THE LIGHT OF THE WORLD.

Keble College, Oxford.

One of the treasures at Keble College, Oxford, is the *Light of the World*. Christ is represented as a man of the people in simple garb, knocking at a door overgrown with weeds and brambles; every spray, twig and thorn is clearly brought out by the light of a lantern. The work had a peculiar timeliness as an awakening had been going on in the Church of England; it appealed to the religious feeling of the people who saw in the overgrown doorway, an allegory of the condition of the church before Christ "with the lantern of truth awakened the sleepers with his knock."

After its exhibition in London, it went on a pilgrimage throughout the country, and many thousands of copies were made. It has without doubt accomplished its mission which, the artist declared, was to preach a religious sermon. Hunt's works began a new era in sacred art, raising it from the domain of the conventional and picturesque, into an atmosphere of truthfulness and sincerity.

MILLAIS.  
1829-1896.  
English.

While Holman Hunt held fast throughout his life to the pre-Raphaelite principle,<sup>s</sup> the adoption of them by Millais was only a transitory stage in his artistic development. He soon drew away from the artificialities of the school and developed a broader, more modern style. As he was not averse to story-telling with the paint brush, many anecdotic pictures came from his easel. He had great success as a portrait painter and was noted for his strong personal characterizations. In that most fascinating branch of art, the painting of child-life, he had the same charm that belonged to Reynolds. He was a fine specimen of English nationality, exceedingly popular, and at the time of his death President of the Royal Academy.

## 140.

THE KNIGHT ERRANT.  
Tate Gallery, London.

Apart from the technical beauty shown in the drawing of the figure, this work is interesting for the reason that it is one of the few representations of the nude that is noticeably remarkable for its purity, its direct unsentimental representation and its freedom from all affectation. It represents the oft repeated story of a young girl left bound to a tree by robbers and rescued by a knight. The expression on the face of the latter is striking, almost ascetic, in its noble purity and earnestness.

WATTS.  
1817-1904.  
English.

George Frederick Watts set forth the aim of his art when he said, "My intention has been not so much to paint pictures that will charm the eye, as to suggest great thoughts that will kindle all that is best and noblest in humanity." He was the one painter of his time in England, to whom the idea was the

controlling force. Not great as a technician, a draughtsman or a colorist, yet his works cannot be approached without realizing that they have a definite message and that this message is the chief reason for their existence.

Watts speaks most often through symbolism and his meaning is not always clear. But he enforces upon his observers the sublimity of life and death, inspires by his illustration of great principles and noble deeds, and convinces that art is, after all, a matter of humanity as well as of paints and brushes. In portraiture he has achieved remarkable success by creating permanent memorials of the great Englishmen of his time.

## 141.

### LOVE AND DEATH.

Tate Gallery, London.

Watts was at one time asked to paint the portrait of a young nobleman who was endowed with all worldly gifts in the way of friends, rank and fortune, yet who, in spite of all efforts was slowly dying of a fatal disease. The memory of the experience so haunted him, this picture was the outcome.

It represents inevitable, but not terrible death, opening the door of a household where the tragedy of life is accomplishing itself. Love, as a youth strong and resolute, is endeavoring to prevent her entrance, but with irresistible force he is swept out of the way, his wings crushed, his form bruised in the encounter. Death is a majestic figure, but is devoid of customary sternness; with bowed head and veiled face she shows her reluctance to engage in the dread but unavoidable struggle. The picture is somewhat disappointing in color; but the very impressive thought—the utter helplessness of human love to stay the hand of death is brought to one with such conviction, everything else is forgotten.

In the series of paintings representing various phases of love and death, Watts has endeavored to give a new and nobler significance to these two mysteries. It was his particular desire to rob death of the gloom, dread and horror with which preceding masters had invested it, to raise love from the conception of a fickle, tricky urchin to its noblest characteristics—charity,

sympathy, unselfishness. In these representations, called *The Cycle of Death*, he has probably reached the climax of his work and thought.

## ALMA-TADEMA.

1836-

English.

Sir Lawrence Alma-Tadema, a noted Dutch-Flemish artist, has made his store of archaeological learning minister to his art. He has re-peopled the past, reconstructed temples, altars and dwellings and has pictured classic manners in the most authentic fashion. The scenes of his pictures, whether of baths, amphitheatre, or atrium, are said to be taken from his own notable London house, the figures moving in them said to be graceful English girls. In the painting of marbles and bronzes he probably has no equal while as a portrayer of Egyptian scenes he quite equals with his brush the word pictures of his friend, George Ebers.

## 142.

### THE COLISEUM.

Collection of J. D. Archbold, United States.

Sir Lawrence usually places his personages in settings suggesting ancient Greece or Rome and clothes them in costumes harmonious with their surroundings. In the Coliseum the figures in the foreground, who seem to be on a high balcony or the roof of a palace, are interested in a pageant in the street below; they are charming in attitude and expression. The varied details, the urns with their bold relief, the festoons of flowers, the marble of the coping, the motley crowd of figures in the procession are done in the artist's usual careful manner,

From his restoration of the Coliseum with its tiers of arches filled with groups of sculpture, one gains an idea of what this great building must have been in the days of its pristine glory. The work, which is somewhat crowded with details, betrays Sir Lawrence's Flemish origin.

## Modern German Painting.

German painting of any great merit ceased with Holbein in the sixteenth century. During the seventeenth and eighteenth centuries, art was at a very low ebb both in Italy and Germany; vitality in art production was confined to other countries. The Renaissance had come and gone in the South, German artists had ceased to be national and were following Italian methods or toilsomely and accurately copying objects with microscopic brush.

At the beginning of the nineteenth century, however, there was an intense effort toward an art revival. About 1810 four young students left the Fatherland to seek inspiration in Rome, determined to develop a theory of painting which should reanimate their fellow artists with the faith and devotion of the fourteenth century Italian painters. The movement corresponded in religious spirit with what was afterward known as the Pre-Raphaelite movement in England (started in 1847), but it produced no important results. Different schools came to the front and attracted some attention, as the Munich School and the Dusseldorf School, but most of their notoriety was due to the fame acquired by some particular artist.

At the close of the first quarter of the century, however, several artists came forward who marked some special movement in German art. Many of them drew on the rich mine of German fairy tales, legend and history for subjects close to the heart of the German people. The Swiss master, Arnold Böcklin, represented here, has followed in their wake with an even greater exuberance of creative fancy.

BOCKLIN.  
1827-1901.  
German.

Arnold Böcklin, one of the leaders of modern German art, is one of the most singular personalities of the nineteenth cen-



ture. He combines the intensity, strength and fantasy which characterized the earlier masters of this school, with the classic beauty of the Italians. Böcklin is essentially a romantic painter, a great colorist and a man of most original imagination. A painter mystic—whose art is very closely allied to the spirit of modern music.

## 143.

### THE ISLAND OF DEATH.

Like most of Böcklin's works, this strange picture combines the fantastic and the poetic. It is difficult to say what mood or fancy called it forth from the painter's imagination, but it contains the very essence of his art. Toward the shores of a lonely island a boat draws near. Across its bow rests a coffin decked with flowers beside which stands a white-robed figure, the focus point to which the composition is adjusted and the starting point from which the imagination takes its "leap into the beyond." The solitary island towering in everlasting permanence with its gloomy cypress trees, its entire seclusion from the world, gives a suggestion of inexpressible calm and perhaps pictured to the mind of the artist a fitting resting place for the dead.

The work, so solemnly impressive, is a most original conception. This reproduction is one of six versions of the subject painted by Böcklin.

## Modern Dutch Painting.

From Hobbema and the painters of the seventeenth century,—with whom we left the art of the Netherlands,—until we come to those of the nineteenth century there was very little in Dutch art which showed great merit. During the subsequent century the Dutch, like the Germans, forsook the study of their own land and people, followed the Italians and filled the country with conventional historic pictures or classic landscapes. After a hundred years in a dormant state, life again entered the Netherlands. The artistic instinct, so long asleep, was awakened to fresh activity. True to the traditions of the past, the modern artist took up his brush where the seventeenth century artist laid it down, and again began to paint the *genre* picture; those devoted to this branch of painting are unequalled in present day art. The school of landscape has a strong representation also, and the painters of the sea, perhaps no less powerful. Of the modern Dutch School, there is at present, only one representative in the collection.

ISRAELS.  
1824-1911.  
Dutch.

The artist who has been the chief influence in the modern revival of Dutch art is Josef Israels, often called the Dutch Millet, though he has a wider range of subjects than the earlier artist. It is not always the monotonous life and tragedy of the poor that he represents; sometimes it is the sturdy fisherman, the bashful lover or a touching scene of home life. He suggests Rembrandt in his lighting; like that artist he has learned the emotional suggestiveness of light.

His most characteristic works are representations of dim interiors, sombre and dark in color, usually sad in theme, but painted with much sentiment. Under his influence the Dutch

are once again finding the inspiration for their painting in their own unsurpassed effects of sky and sea; in their simple, picturesque country and its people.

## 144.

### THE FRUGAL MEAL.

Corporation Gallery, Glasgow.

*The Frugal Meal* one of Israel's characteristic *genre* pictures, represents a homely interior with the family partaking of their simple evening fare. This bit out of the life of a simple Dutch family is transformed by the painter's art into a delightful picture. It shows his method of lighting and is full of the home element, a feature strong in his paintings even amid the homeliest surroundings. The full light is centered upon the figures of the father and mother and the bowl of steaming broth, touches of it lighting up various objects on the mantle, the cradle, and the heads of the children at the left.

One admires the cleverness of the artist in introducing the fowl; it serves the double purpose of giving additional naturalness to the scene and preserving the balance of the foreground.

DAGNAN-BOUVERET.

1852-

French.

Dagnan-Bouveret, one of the clever painters of the modern French School, is a good draughtsman, a fine technician and a finished painter, who by his recent use of high color is sometimes looked upon as an impressionist. A man of feeling and imagination he does much work of a religious character. He also paints peasant scenes in a vigorous, direct fashion, with no little originality in treatment.

## 145.

### CONSECRATED BREAD.

Luxembourg, Paris.

In a dimly lighted interior, a group of women with varied expressions of weariness, stolidness and devotion is seated, wait-

ing until a young acolyte has passed them the *Consecrated Bread*. This simple scene, in a damp village church, is an interesting study, for each face bears the record of a monotonous existence. The artist conveys a forcible impression of the dull, bare simplicity of these peasant lives and the narrowness of their mental and material horizon. It is painted with a homely plainness, a touch of compassionate sentiment which is a peculiar note of Dagnan-Bouveret's.

## American Painting.

Painting in the United States became an art worthy of very serious consideration only after the Centennial Exposition in 1876. The first centuries of American life were devoted to securing necessities; the energies of the time were of such practical nature as precluded artistic development, thus except in individual cases, America's standing in the art world was not of sufficient importance to attract any special attention.

Stimulated by the display of art both foreign and domestic in 1876, societies and painters began to spring up all over the country; as a result, there is in the United States today, a body of artists as progressive in spirit, and technically as well trained as can be found in almost any country of Europe. In landscape especially, America is distinctly national; along other lines, too, her artists are working in the modern spirit showing great individuality in technique, subject, and conception.

The American artist has now become a universal artist, representing in his art universal truths that appeal to all mankind. His name appears among painters whose countries have had hundreds of years of art history—proof that America is also the heir of the ages; that American art is now one of the controlling powers of the twentieth century Renaissance.

WHISTLER.

1834-1903.

American.

No greater genius has arisen in the art world since Rembrandt's time than James McNeil Whistler. A man of remarkable and peculiar personality, his conception of art and nature was equally remarkable. Ever shunning the obvious he reached toward the abstract, like Leonardo, trying to attain his end by drawing attention as far as possible from the means employed; at one time he almost discarded form in his preference for suggestion rather than fact.

His art,—the perfection of delicacy both in color and line,



—has in a marked degree the pictorial charm of suggestiveness. He delighted, above all, in the representation of subtle harmonies—harmonies of similarity rather than contrast, in fact he was one of the first of moderns to produce these delicate, exquisitely refined effects in color tones. An American born, his country lays first claim to him in spite of the fact that he shared his life almost equally between America, France and England. His work, however, is entirely cosmopolitan, showing a bias from neither country.

## 146.

### WHISTLER'S MOTHER.

Luxembourg, Paris.

This example of Whistler's while one of the most popular, is unlike a large proportion of his work and does not so strongly reveal some of the most peculiar qualities of his genius. However, had he painted but this one picture, his name would have gone down to posterity as surely as did the author of the "Elegy."

Whistler, always interested less in what could be seen than in what could be suggested, has revealed here so much of his own attitude toward his mother, so much of his feeling of tenderness and reverence for her, that the picture will always remain an ideal representation of motherhood. Garbed in black, she sits in profile with her feet upon a foot stool, her delicate hands folded quietly over a lace handkerchief. Her expression is retrospective—through a vista of memories she is perhaps traveling backward over the path of her long life, so full of many and varied experiences. The quiet color scheme of black and gray, the absence of unnecessary accessories, lend greater attraction and impressiveness to the figure. The peculiar suggestiveness, the exquisite composure, the feeling of a certain reserved dignity, can be felt in full measure only when one stands before the original painting. There is said to be but one other mother in art, whose presence is like a benediction; that other is Rembrandt's mother whose gentle, serene countenance carries its own message. These two faces speak to each with a different appeal, but speak in a universal language.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The left edge of the page shows the binding of the book. There is no text or other markings on the page.

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